

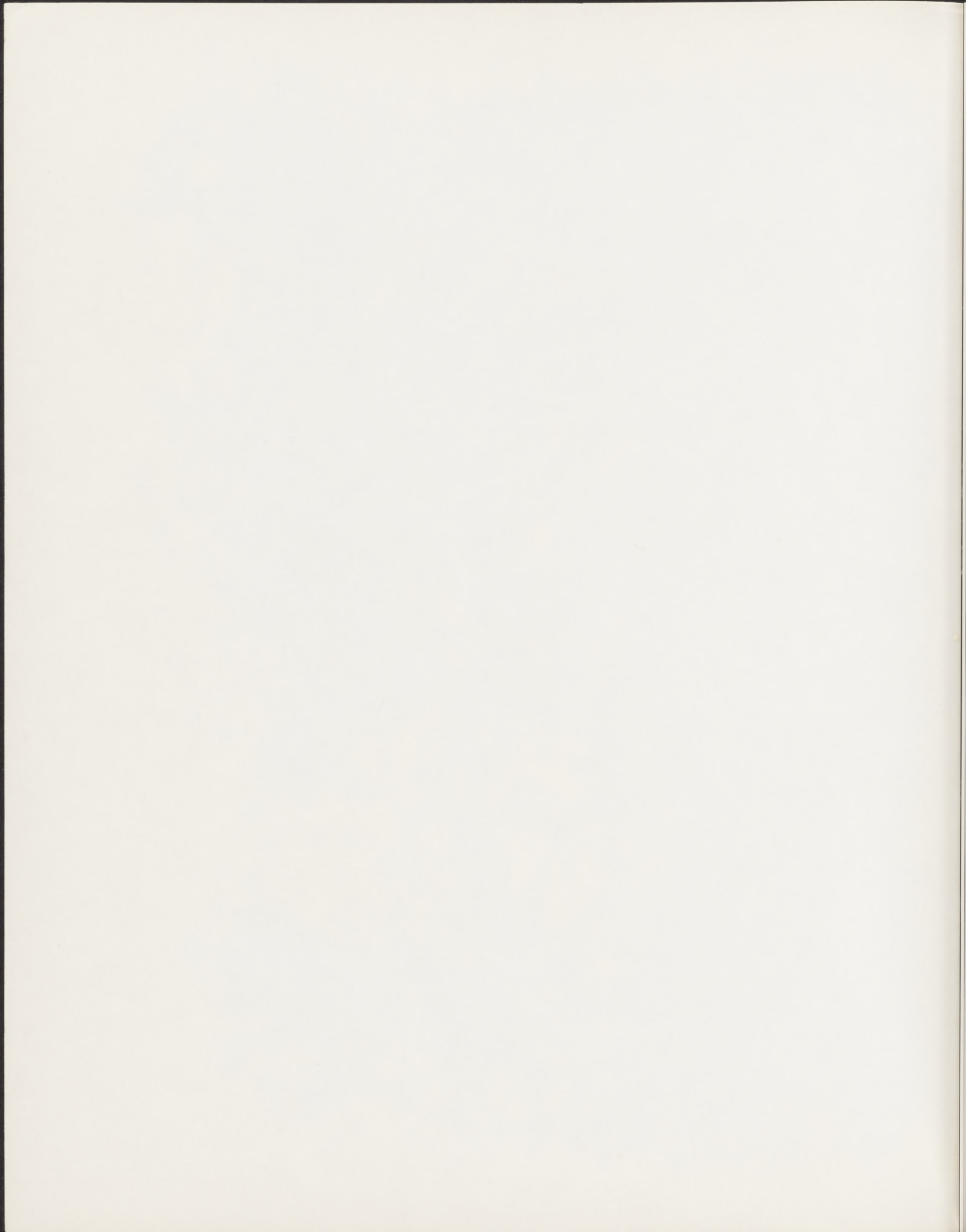
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**CINEMA**

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Catalog 6



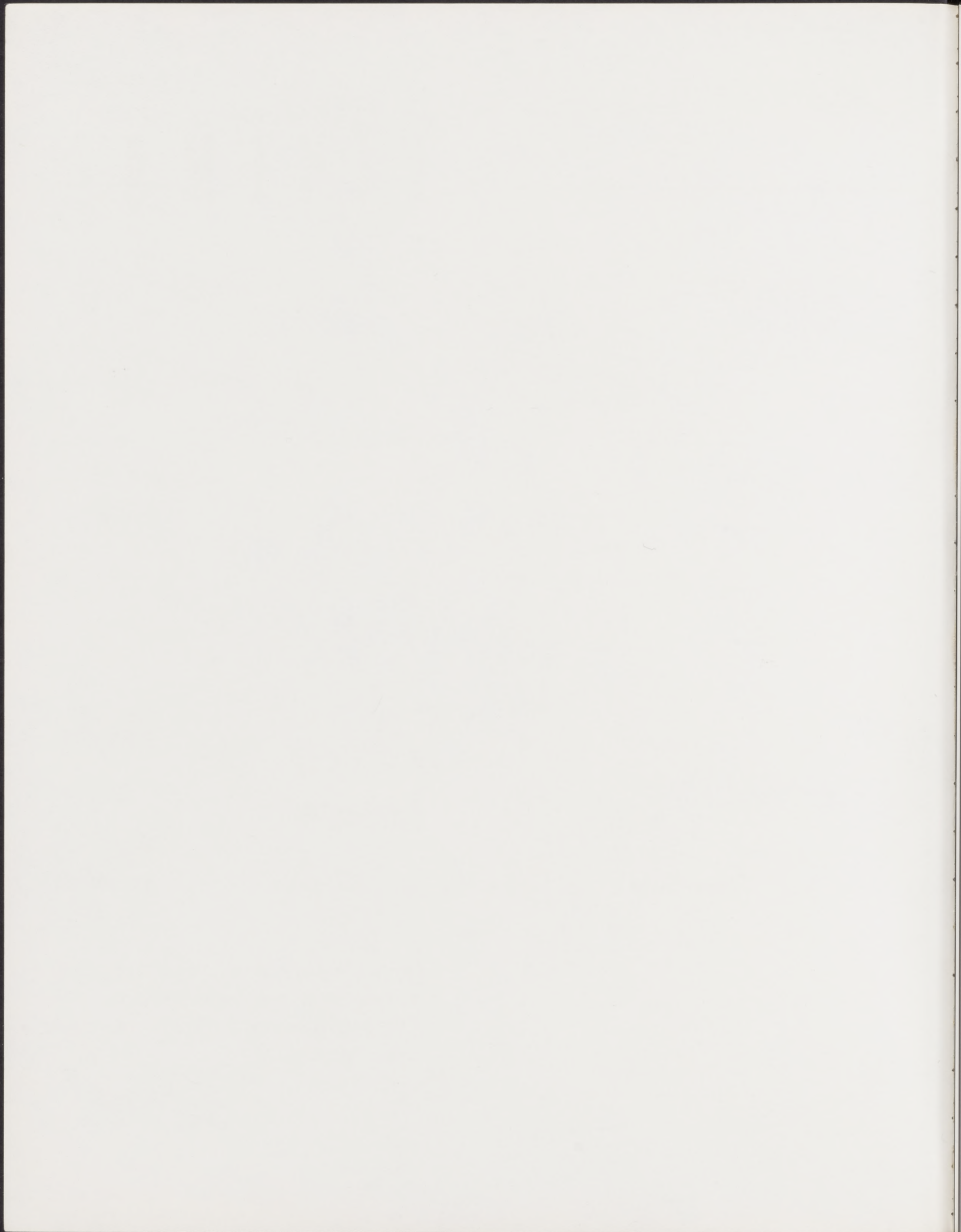














# canyon C I N E M A

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## Catalog 6

**Canyon Cinema** • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers.

A \$13 charge is requested to help defray the publishing costs of the catalog.



**Canyon Cinema Catalog #6**  
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Photomontage  
©1986 by Joel Singer



## **C** ontents

History of Canyon	v
Ordering Information	vi
On Projection	vii
Filmmaker's Agreement	viii
Films For Rent	1
Classic Films	253
Filmmaker Index	259
Title Index	261

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# a brief history of Canyon Cinema

**B**eginning in the late 1950s, a growing movement brought together independent film artists whose work reflected a remarkable diversity in style and content. Various called avant garde, underground, and experimental, these artists' work shared a vision of filmmaking as a form of personal expression, free from the demands and constraints of commercial filmmaking conventions.

This movement gained momentum on the West Coast with the birth of Canyon Cinema in the Bay Area. Begun as a "floating cinematheque," it has developed into one of the principal distribution sources for independent cinema today. Its collection of films constitutes a history of the movement from the

1950s to the present.

Canyon Cinema first emerged in filmmaker Bruce Baillie's Canyon, California backyard in 1961. The films were projected from the kitchen window onto an army surplus screen. Free wine and popcorn were given out to the audience who came to watch the films made by local filmmakers. Moving to other basements and backyards, from Canyon to Berkeley to San Francisco, Canyon Cinema gained energy and purpose and attracted larger audiences.

Around the same time, filmmaker Chick Strand established the *Canyon Cinema News*, a monthly journal through which filmmakers could share opinions, technical tips and discoveries. The journal became a vital organ of the growing movement.

Arising as it did from the underground (literally, from basements, storefronts and backyard sheds), the independent film movement began to require an organizational structure that could accommodate the diverse nature of the films that had then emerged. In 1966, a group of filmmakers—among them Bruce Conner, Larry Jordan, Robert Nelson, Lenny Lipton, and Ben Van Meter—founded Canyon Cinema, Inc. as a distribution company. It was established as a cooperative, owned and operated by its filmmaker members. By depositing a film, anyone could become a member and all films were to be cared for and distributed on an equal basis. Filmmakers set their own rental fees and Canyon allotted the major portion of this fee to the filmmaker and retained a smaller percentage for operating expenses. Earl Bodien lent the use of his apartment for this operation, being paid only for the phone bill, and he, along with Edith Kramer, volunteered to run the business.

The filmmaker members wrote their own descriptions (and still do) of their films for the Canyon Cinema Catalog. The first catalog listed 40 films by 25 filmmakers. Today, over two decades later, the collection contains more than 2,000 film titles representing 300 filmmakers on several continents. More than a distribution list, the Canyon Cinema Catalog has become a virtual textbook: a history of the independent film

movement, written in the language of the filmmakers. Canyon Cinema, Inc. operates primarily as a film distribution center (in the late 1970s the Cinematheque and *Cinemanews* became part of a completely separate non-profit organization—the Foundation for Art in Cinema).

At a time when most small film distribution companies are going out of business, Canyon Cinema, Inc. is thriving. Over the years Canyon has weathered the fiscal crises that come with rapid growth by holding to its original principles. It owes its professionalism and efficiency to its devoted staff who keep the books in the black and to the dedication of its Board of Directors.

Canyon Cinema, Inc. still distributes any film brought in for distribution and publishes catalogs, supplements and updates annually. A yearly membership fee of \$25 is required, a portion of which is used to help in the production of the catalogs and for advertising. Filmmakers still set their own rental fees and are returned 65% of this fee as royalties. In the past five years Canyon Cinema, Inc. has seen business increase more than 80%, and the future looks even brighter.

Canyon remains an important resource for the film community—an alternative distribution outlet for an alternative cinema. Its success directly reflects the vitality of the films it distributes.



# ordering information

## Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

## Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. We invite purchasers to contact us for further details.

## How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

## Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

## Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 4 WORKING DAYS prior to OUR SHIPPING DATE. Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences other film users.

## Shipping and Handling

Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

Renters are required to return films **POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE**—excluding United Parcel Service or Post Office holidays.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

## Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

## YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession **MUST NOT BE REPAIRED** (except for temporary use of non-gumming masking tape, which must **NOT** be run through the gate of the projector). **NEVER** attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would afford any work of art. Remember, many of the films exist only as single prints.

## Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

**Note:** Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.



# on projection

Pre-test the projector; keep a short reel of easily replaceable film stock on hand for this purpose. **REMEMBER:** Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

**CLEAN THE FILM GATE** with a soft brush before threading the film.

Check for correct loop, proper sound level, and see that the picture is squared on the screen.

After showing film, **REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.**

**TAPE DOWN HEAD LEADERS.** Failure to tape down the leader results in binding, cinching and tearing of the film.

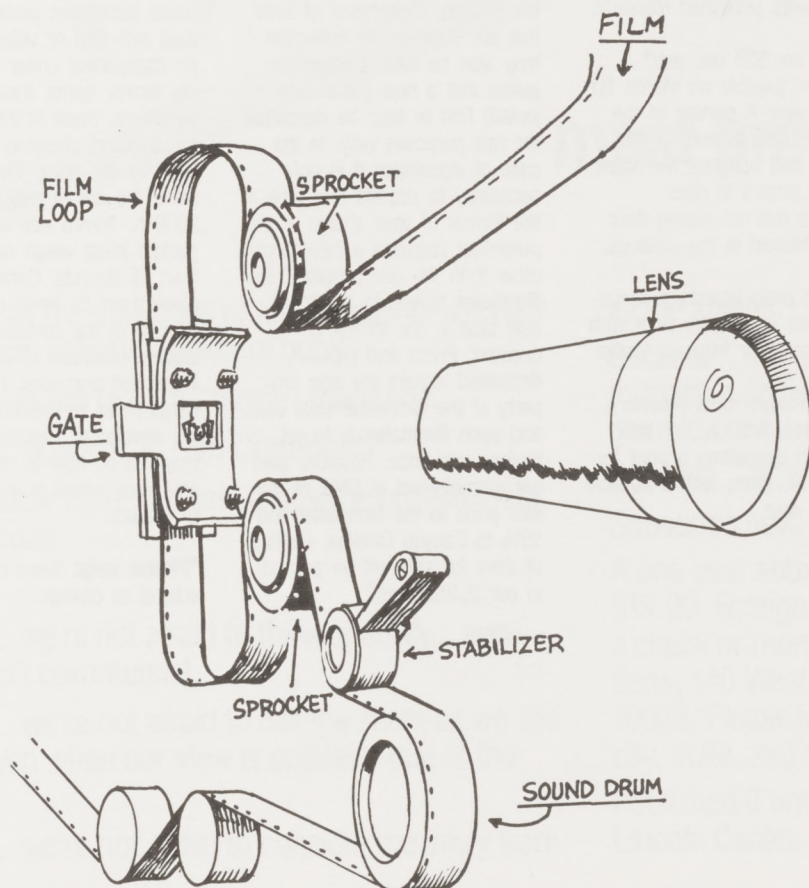
**REPLACE IN ORIGINAL CAN.**

**FOCUS:** The best friend a sharp-eyed audience ever had: a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.

**PROJECTION SPEED:** unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.





# filmmaker's agreement

**1.** Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualifications we stress is that the films submitted must be prints, free of splices.

**2.** Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.

**3.** No exclusive contracts are signed between Canyon Cinema and member filmmakers.

**4.** Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.\* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.

**5.** Filmmakers are accounted to only upon request.

**6.** Filmmaker must state specifically the rental rate desired.

**7.** In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, along with selected reviews. Filmmakers should state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.

**8.** Dues are \$25 per year.\* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.

**9.** To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.

**10.** Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.

**11.** When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.

**12.** A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.

**13.** Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Videotapes of films that are listed in the collection may also be sold. Canyon requires that a new (never projected) film or tape be deposited for sale purposes only. In the case of videotapes it is only necessary to deposit one tape in the format of your choice. If the purchaser requests a tape format other than the one provided, the filmmaker agrees to provide a new tape in the format requested. Prints and tapes deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema. Listings of titles for sale will be printed in our publications.\*

**14.** Canyon Cinema is also accepting videotapes for distribution. Videotapes must be of titles that currently exist in film form and have been placed in distribution with Canyon. We are only accepting VHS and 3/4" (no Beta). All tapes must be sent in a reusable shipping case; padded envelopes and cardboard boxes are not acceptable. Filmmakers are to set the rental fees, and the split is 65% to the filmmakers and 35% to Canyon Cinema.\*

**15.** Canyon is also accepting for rental installation pieces which deal with film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be doubleboxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.

**\*Please note:** these rates are subject to change.



# COMMENTS

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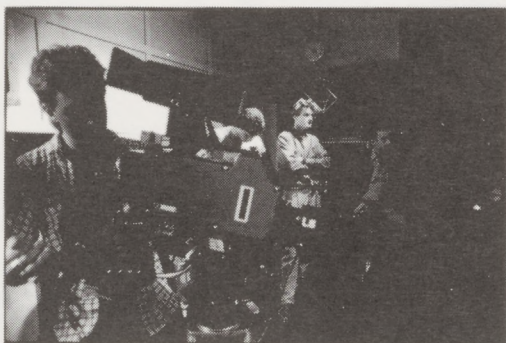
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## Abrams, Jerry

### Be-In

Music by Blue Cheer. Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel, and Buddha.

Also available from Film-Makers' Cooperative, N.Y.

16mm, color/so, 7m, \$20

### Eyetoon

Credits: Sound by David Litwin, Different Fur Trading Co., S.F.

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love—his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence—always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled."—John L. Wasserman, *San Francisco Chronicle*

"The film EYETOON would seem to be the perfect synthesis of the metaphysical, spiritual and sexual feelings of a sensitive experimental filmmaker."—Reverend Earl Shagley

16mm, color/so, 8m, \$25

### Lotus Wing

The world is recommitting sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the

animated virility of Krazy Kat. LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

16mm, b&w/color/so, 17m, \$30

### Mainstream

The infinite span of a thought is transformed into spatial-temporal intersects—to become and become and become and never more or less—MAINSTREAM is a fresh dip into oblivion—a confused taste of love—an expanded glimpse into a micro-moment—a sliver of mind's motion becoming.

16mm, color/so, 7m, \$20

## Allen, John

### Anna Spilt the Oil

Perhaps it is no accident that Anna spilt oil at such a time and in such a place... Her action casts us into dark, archetypal imagery where a man hangs over a threatening abyss, living out the Zen parable as it might be told by Sergio Leone.

This magical, haunting film noir reminds us that separate lives and actions often intersect without our knowledge and that man can transcend his fate and purge the terror encumbering human nature. The visceral photography and tightly cut score imbue this dramatic comedy with a celebration of life at its most ironic.

1987, 16mm, b&w/so, 12.5m, \$15

## Anderson, Karl

### The Andy Show

The film shows how Andy, a 19-year-old student in a mentally retarded class, expresses himself in cartoons.

Prizewinner: San Francisco Mental Health Association Film

Festival; Honorable Mention: A.P.S.A Film Festival.

16mm, color/so, 13m, \$15

### Bicycle Racer

This film summarizes 9 months in the life of Mike Neel, northern California's premier bicycle racer. Handsome Mike, 22 years old, has become known nationally in only three years of racing competition. The film shows how he lives, trains and plans strategy with his mentor and bicycle builder Albert Eisen-traut. The races in the film are at Fresno, Berkeley, Los Angeles (1973 Grand Prize), and the National Championships in Chicago.

16mm, color/so, 39m, \$50

### Lost Chord

A woman gets her family off to school in the morning; the music is Sullivan's romantic 19th Century organ piece, The Lost Chord.

16mm, color/so, 7m, \$8

## Anger, Kenneth

### Fireworks

In FIREWORKS I released all the explosive pyrotechnics of a dream. Inflammable desires dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. These imaginary displays provide a temporary release. A dissatisfied dreamer awakes, goes out in the night seeking a "light" and is drawn through the needle's eye. A dream of a dream, he returns to a bed less empty than before.

"FIREWORKS comes from that beautiful night from which emerge all the true works. It touches the quick of the soul and this is very rare."—Jean Cocteau



Anna Spilt The Oil by John Allen







■  
The films of  
**Kenneth Anger:**

**MAGICK  
LANTERN  
CYCLE**

are exclusively distributed  
by Canyon Cinema



## Anger

"The dream of aggression has as its target not only Anger himself, but the external society which acts as omnipotent repressive force. Thus in its iconography of matches, Christmas trees and roman candles, it satirizes social institutions in the manner of Bunuel's *L'AGE D'OR*. As Anger himself has ironically put it: 'This flick is all I have to say about being seventeen, the United States Navy, American Christmas and the Fourth of July.'"—Lucy Fisher, *A History of the American Avant-Garde Cinema*

1947, 16mm, b&w/so, 15m, \$36

## Puce Moment

Concept, direction, camera and editing by Kenneth Anger. Music by Jonathan Halper. Filmed in Hollywood. Cast: Yvonne Marquis (Star).

"A lavishly colored evocation of the Hollywood now gone, as shown through an afternoon in the milieu of a 1920's film star.

"PUCE MOMENT is a fragment from an abandoned film project entitled PUCE WOMAN. The soundtrack used here is the second one; the first was the overture to Verdi's *I Vili*. The film reflects Anger's concerns with the myths and decline of Hollywood, as well as with the ritual of dressing, with the movement from the interior to the exterior, and with color and sound synchronization..."—Marilyn Singer, *The American Federation of Arts*

1949, 16mm, color/so, 6.5m, \$12

## Eaux D'Artifice

Concept, direction and editing by Kenneth Anger. Camera assistant: Thad Lovett. Music by Vivaldi. Filmed in Tivoli (Italy). Cast: Carmila Salvatorelli (Lady).

"EAUX D'ARTIFICE, featuring a circus dwarf Anger met in Italy, owes its costume design to

Anger's grandmother in whose costumes he as a boy loved dressing up. Anger calls the Lady in the film 'a Firkbank heroine in pursuit of a night-moth,' which allusion P. Adams Sitney traces to Ronald Firkbank's novel Valmouth 'where Niki-Esther, at the time of her marriage, went into the garden in pursuit of a butterfly, dressed in her wedding gown and carrying her bouquet.'

"The film was shot in black and white and printed through a blue filter and the Lady's 'Fan of Exorcism' was hand-tinted by Anger. Of all his works, this is perhaps the most abstract; the rushing, flowing, trickling waters become interesting as shapes and rhythms."—Marilyn Singer, *The American Federation of Arts*

1953, 16mm, color/so, 13m, \$30

## Inauguration of the Pleasure Dome

The film is derived from one of Crowley's dramatic rituals where people in the cult assume the identity of a god or a goddess. In other words, it's the equivalent of a masquerade party—they plan this for a whole year and on All Sabbath's Eve they come as gods and goddesses that they have identified with and the whole thing is like an improvised happening.

This is the actual thing the film is based on. In which the gods and goddesses interact and in THE INAUGURATION OF THE PLEASURE DOME it's the legend of Bacchus that's the pivotal thing and it ends with the God being torn to pieces by the Bacchantes. This is the underlying thing. But rather than using a specific ritual, which would entail quite a lot of the spoken word as ritual does, I wanted to create a feeling of being carried into a world of wonder. And the use of color and phantasy is progres-

sive; in other words, it expands, it becomes completely subjective—like when people take communion; and one sees it through their eyes.

"A highly ingenious Chinese torment!"—Jean Cocteau

1954, 16mm, color/so, 38m, \$80

## Scorpio Rising

Concept, direction, camera and editing by Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals, The Rondells, Kris Jensen, Claudine Clark, Gene McDaniels, The Surfaris. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe), Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

"A 'high' view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I—Boys and Bolts. Part II—Image Maker. Part III—Walpurgis Party. Part IV—Rebel Rouser."—K.A.

"...a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity."—Stan Brakhage

Awards: Evian, France, First Prize, 1966; 11th Festival of Rapallo, Italy, Golden Cup, 1965; Third Annual Independent Film-makers' Festival, Foothill College, First Prize; Poretta Terme Festival of Free Cinema, Italy, First Prize, Documentary, 1964—cited for "plastic research and expressive qualities."

1963, 16mm, color/so, 29m, \$60

## Kustom Kar Kommandos

Concept, direction and editing by Kenneth Anger. Camera assistant: Arnold Baskin. Music by the Paris Sisters. Filmed in San Bernardino. Cast: Sandy Trent (Car Customiser).

Pygmalion and his machine mistress.

"To the soundtrack of 'Dream Lover' a young man strokes his customized car with a powder puff.

"KUSTOM KAR KOMMANDOS was originally to be an eight part, 30 minute film which Anger describes as 'an oneiric vision of a contemporary American (and specifically Californian) teenage phenomenon, the world of hot-rod and customized cars.' Anger made the episode presently shown as KUSTOM KAR KOMMANDOS to raise funds to finish the film, but was unable to do so and the project was abandoned."—Marilyn Singer, *The American Federation of Arts*

1965, 16mm, color/so, 3 1/2m, \$10

## Invocation of My Demon Brother

"The Shadowing forth of Lord Lucifer, as the Powers gather at a midnight mass."—K.A.

"A film that no number of viewings will ever exhaust, a film that will always remain a source of mysterious energy as only great works of art do..."—Jonas Mekas, *Village Voice*

"Anger's purest visual achievement...a conjuration of pagan forces that comes off the screen in a surge of spiritual and mystical power. It has weirdly compelling imagery, with a soundtrack by Mick Jagger on a Moog Synthesizer that has the insistent hallucinatory power of voodoo."—Richard Whitehall, *L.A. Free Press*



Award: Tenth Independent Film Award (for the year 1969) by *Film Culture*. This Award was presented "for his film *INVOCATION OF MY DEMON BROTHER* specifically, and for his entire creative work in general; for his unique fusion of magick, symbolism, myth, mystery, and vision with the most modern sensibilities, techniques, and rhythms of being; for revealing it all in a refreshed light, persistently, constantly, and with a growing complexity of means and content; at the same time, for doing it with an amazing clarity, directness and sureness."

1969, 16mm, color/so, 11m, \$20

### Rabbit's Moon

Concept, direction and editing by Kenneth Anger. Camera assistant: Tourjansky. Filmed in Paris. Cast: Andre Soubeyran (Pierrot), Claude Revenant (Harlequin), Nadine Valence (Columbine).

Fable of the Unattainable (the Moon) combining elements of commedia dell'arte with Japanese myth.

"RABBIT'S MOON seems to me your finest film, most perfect and, oh all together finest!, of the sharpest clarity. Beautiful, yet beauty balanced by dreadful necessity, so that it is an emblem of the soul's experience: signature... And I think my turn-of-mind here especially appropriate because I also saw this film as your autobiography, all the figures in it aspects of yourself, its magical progress a kind of 'story of your life.'"—Stan Brakhage

1972, 16mm, color/so, 7m, \$12

### Lucifer Rising

"LUCIFER RISING...is perhaps Anger's most ambitious work to date; its subject—Lucifer, the fallen angel—has possessed

and inspired Anger for a decade. Christian theology views Lucifer as the personification of evil; Anger's task was to depict him as a bringer of light, God's beautiful but rebellious favorite...Edited in a number of forms during the past ten years, Anger's *LUCIFER RISING* has consistently displayed magnificent landscape and seascape cinematography as well as memorable performances by Marianne Faithfull, Anger himself (as the Magus), and prominent members of London's cultural scene. For the expanded edition, however, Anger has recut the entire work, and added a haunting music track recorded behind the walls of Tracy Prison by his original Lucifer, Bobby Beausoleil, now serving a life sentence there.

"Anger has called *LUCIFER RISING* 'visual music':...it awakens ideas and feelings almost without the aid of characters or story. The viewer, like Lucifer, awakens mysteriously, magically to a new vision of the world in which everything is miraculous and strange."—*American Federation of the Arts*, Press Release

1980, 16mm, color/so, 30m, \$60

### Special Package: Magick Lantern Cycle

Includes all of the above titles by Kenneth Anger

16mm, color/so, 3 hrs., \$300

### Angerame, Dominic

#### 10 x 17

Documents my first days in Chicago, nearly living on the skids, working at Manpower (\$9 per day), not enough for rent, no furniture, and hot dogs for dinner from the local Spanish grocery store. Somehow I borrowed a camera and a motorcycle and completed this film,

as if it were a necessity of life. Susan has first moved into my life and this became a film of our relationship at that time.

1971, 16mm, b&w/so, 20m, \$100

### Putzo

Subconscious collage of images. Random editing surprisingly produced this personal look into my life. Soundtrack: A rare recording of John Cale's Loop (electric bass guitar with feedback).

1972, 16mm, b&w/so, 10m, \$35

### Demonstration

Anti-war demonstration, 1968, NYC march to Sheep's Meadow, shows Vets against the war, Yippies, arrests, and flags of a half forgotten revolution.

1968-74, 16mm, color/si, 4m, \$10

### Delaware Park

Acid in the park, broken images,

danger symbols of the fleeting moments. Soundtrack: Ed Sanders. Filmed in Buffalo, 1969, completed in Chicago, 1973.

1969-73, 16mm, b&w/so, 4m, \$10

### Flush It!

The intimate tale of a plumber's daughter.

1969, 16mm, b&w/so, 1m, \$10

### Scratches, Inc.

A light comical film employing the technique of scratching emulsion off the film, creating illusions of color and texture.

1975, 16mm, b&w/so, 4m, \$20

### El Train Film

We lived next to the Elevated Tracks on the far north side of Chicago and heard the trains all the time; you could say that it dominated our lives.

1976, 16mm, color/so, 4m, \$20



A Ticket Home by Dominic Angerame



## Angerame



*I'd Rather Be In Paris* by Dominic Angerame

### Neptunian Space Angel

A film dealing with the alteration of human scaling within the 16mm frame. The 'star' walks from one edge of the screen, passes the center, but never reaches the opposite edge. Shot in extreme slow motion, this film creates an unusual and bizarre sense of timelessness and distance. This allows the viewer to become involved with every subtle movement within the frame. The 'center' of the frame is constantly emptying itself, creating a vacuum, and is left entirely open, only to be filled again, not with images, however, but with the mind's eye. The space created in the center of the frame allows one to pass through the film and enter an inner dimension of visual perception.

A cycle is attained whereby the film, emptying itself, gives the viewer the space he needs so that he may feed energy back into the space. This film is a unique approach to dealing with

space that surrounds filmic images.

Credits: Soundtrack: *Subduing Demons in America*, John Giorno. Actress: Lillian North.

Awards: Chicago International Film Festival, Certificate of Merit, 1977; Fellowship Competition at the School of the Art Institute of Chicago, 1979; San Francisco Art Institute Film Festival, 1980.

1977, 16mm, b&w/so, 9m, \$25

### A Film

An exploration of the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. The frame as a window whereby the viewer's consciousness is both inside and outside. A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pak. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene.

Awards: Fellowship Competition held at the School of the Art Institute of Chicago, 1979; Completion Grant from the Illinois Arts Council, 1979; San Francisco Art Institute Film Festival, 1980.

1979, 16mm, b&w/color/si, 18fps, 4m, \$20

### Art Institutionalized (SFAI 1980)

A humorous parody on the condition of creative film studies in art schools and colleges in general. The soundtrack is a composition combining the musical score from the film *BALLET MECANIQUE* and the voices of film students testing various pieces of film recording equipment and complaining about grades and procedures.

The visuals reveal a modern day mechanical ballet performed by the instructor (myself) on the dada chessboard of absolute reality to the automatic beat of an intervalometer clicking time away one frame per second, as he attempts to relay technical data to his students.

1980, 16mm, b&w/so, 5m, \$20

### Freedom's Skyway

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

This film utilizes high speed negative film to enhance grain and image deterioration. Must be projected at silent speed.

Award: Sinking Creek Film Celebration, cash prize, 1981.

1980, 16mm, b&w/si, 18fps, 5m, \$20

### A Ticket Home

Going home—from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces. Realities and memories come

out frame by frame. The rhythm of a summer vacation. Rituals of light to dark—manifesting form.

This is a translation of old friends and old places. A ticket home.

"This film journal assembles the memory-charged visual fragments of a cross country trip to the filmmaker's home. He calls it 'a respectful portrait of old friends and old places' but tension filled images combined with the rambling chant and urban ambience of its soundtrack indicates that a more anxious attitude, perhaps towards a fleeting present, underlies this personal document and 'ticket home.'"—Lynn Corcoran, *Media Study*, Buffalo

"Snippets of sun-soaked home movie footage jumbled around kinetically becomes a wild whorl of color and motion that's like watching the spin cycle in a washing machine. Dominic Angerame with this film gives you the distinct impression that someone's handing to you their childhood memories on a silver platter!"—Frank Young, *The Tallahassee Flambeau*

1982, 16mm, color/so, 9.5m, \$30

### I'd Rather Be In Paris

"I'D RATHER BE IN PARIS depicts the filmmaker's visual concern with his physical environment by autobiographically exploring his alternatives: Chicago, San Francisco, and the editing room itself. These urban explorations tend to concentrate on high speed assemblages of cityscape abstractions.

"Sprawling masses of concrete, plastic and steel seem to have captured the earth. Nature threatens only with the icy cold waves of Lake Michigan and an apocalyptically red sunset. Humans, for the most part hauntingly innocuous, are reduced to soulless, miniscule organisms. Simultaneously random, repetitious, and absurd, their activities resemble those of amphetimized



rats in their proverbial maze. Even a Win Wenders on-location film-shoot appears to be nothing more than men and equipment, standing around waiting.

"Only the editing room serves as a sanctuary. It is here that some semblance of order and tranquility resides. The camera pans the studio. But it too is drawn to the outside world...the chaos, the confusion, the overwhelming massiveness. Light shifts dramatically, and through the window we glimpse a final image of this industrio-mechanized age the filmmaker so readily fears and transforms."—Roger Nieboer

1982, 16mm, b&w/color/si, 16m (18fps), \$40

### The Mystery of Life (as discovered in Los Angeles)

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow."—Phil Ochs, to whose memory this film is dedicated.

First impressions of L.A., Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

1982, 16mm, b&w/so, 3m, \$10

### Sambhoga-Kaya

Sambhogakaya (longs.spyod.rdzogs sku) means enjoying the wealth of the Five Certainties.

"Sambhoga-Kaya describes a body that enjoys the wealth of purified visions. Herein dwells the enlightened one while embodied in superhuman form. This is the first reflex on the heavenly planes and represents phenomenal appearances. It is the essence of the mind, the celestial state and the divine body of perfect endowment. The 'mind being' as the uncreated and of the voidness, vacuous, ready to reach the point of Dharma-Kaya, which is the primordial essence."—Evans-Wentz, *Tibetan Book of Liberation*

Although purists in the study of Tibetan Buddhism and its teach-

ings might think my use of the term Sambhoga-Kaya to be sacrilegious as a title for this piece, I feel that it is the only way in which to express the effect of the work. The path takes many forms and manifests separately with each, and this is my awareness of such a state as Sambhoga-Kaya.

1982, 16mm, b&w/si, 6m, \$20

### Honeymoon in Reno

I was hoping to strike it rich on our honeymoon in Reno. In a way I did, seeing that the camera was filled with very rich imagery in recording this visual journal of our brief visit. The soundtrack is a creation of Katie Steinorth who translated the Buddhist chant of "Om Ma Ni Pad Me Hum" into the words of "Oh, Money Bring Me A Home."

1983, 16mm, color/so, 4m, \$20

### HIT the Turnpike!

Music: Ray Charles

The ultimate rejection film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making films.

"Films that offer an intelligent glimpse of the personal struggle and/or foibles of their creators seem destined for a warm reception in any festival. In the world of independents, a short like HIT THE TURNPIKE! is the finest way to end a lengthy screening. For those unfortunate enough to have suffered the agony of rejection or decision, HIT THE TURNPIKE! is the kind of film that encourages you to leave the disappointment behind.

"Angerame alternates extreme close-ups of his many rejection slips with pointed compilation. The found footage ending the film sums it up: the sight of a surfer being towed through flood-ravaged streets tell us that even when disaster strikes, there's fun to be had."—Kevin Howe, *Lamp*

"The filmmaker has turned failure into success...if his last name is pronounced 'Anger-Aim' he is well served by it."—Gerry Goldberg, *Lamp*

1984, 16mm, b&w/so, 2m, \$20

### Voyeuristic Tendencies

"VOYEURISTIC TENDENCIES is not so much a film about voyeurism as it is our tendency to be voyeuristic. That tendency, nurtured by the filmmaker's carefully crafted succession of visual teases and exploited by the camera's ability to become our eyes, becomes increasingly evident as the film progresses. The camera teases the viewer, in this case, co-voyeur, not with sexual or erotic innuendo, but rather with graphic and aesthetic challenges. The partially opened window of a woman's dressing room forces us to realize our urge to see more. That urge

comes not so much from a longing for exposed breasts, but as a need to make the picture whole, and to know more about these hidden worlds. This type of cinematically-induced self-realization makes VOYEURISTIC TENDENCIES a powerfully human film.

"Most of the people we view appear to be merely going through the motions. Their actions seem hauntingly void of emotion or thought. By temporarily becoming voyeurs, we were hoping for bigger and better things, e.g., passion...melodrama, but are left with only a secretary nervously tapping her nails.

"...a perfect sex film for the 80's. We are teased, cajoled, lured and finally snubbed as we learn one possible answer to what has happened to sex; it has been subsumed in our



Voyeuristic Tendencies by Dominic Angerame



## Angerame

society's current confusion between artifice and reality.'—James Irwin

1984, 16mm, b&w/so, 17m, \$40

### Phone/Film Portraits

This film utilizes a telephone answering machine as the basic structure. During the past year I kept all the messages recorded on this machine, and then asked many of my friends for permission to shoot a ten second filmic portrait of them, with the messages used as a soundtrack. The resulting work is this piece which becomes a statement of the modern society and our technology at work.

1985, 16mm, b&w/so, 6m, \$20

### Continuum

'In a superb manner, CONTINUUM builds from the bottom up a complex and finely woven picture of a day-in-the-life of

labor, or a work, in progress, and without end, microcosmically reflecting a history of any labor and many an art.

'Through elegantly overlaid, constructionist windows of geometric form, we see into the turgid furnace of man's multifarious tasks, and, as in a vision, behold the ballet of his tools and accoutrements: steaming tar, turning pulleys, swishing mops, changing lights and sewer-plates, acetylene torches and sandblasting serpents, snorting sting of jackhammers and gleaming jewels amid grime where undinal heat makes the atmosphere buckle.

'And in the midst of it all—the streets, the bridges, the roads, the roofs, the endless river of communication cables and the windowed monoliths of jutting superstructure—there stands man, that somewhat Sisyphian, but irrepressible beast; not so much brawny as dauntless, to

wit, wired for the thing-at-hand, welded to the task made a titan in collective will.

The film is like a dream you can't put your finger on and can't forget, because the very truth of it is so evasive, suggestive, labyrinthine. And then it dawns on you, or rather circumnavigates you: the very fact of life is heroic, makes heroes of each of us, every man, woman, and child, from the carpenter unto the architect, and the whole of it is so thoroughly interdependent, so very closely interwoven.'—Ronald Sauer

1986, 16mm, b&w/si, 15m, \$45 Video sale: VHS, \$30

**All of the above films also available from Film-Makers' Cooperative, N.Y.**

### Special Video Sale Packages:

#### Part 1. Contains:

**A Ticket Home, I'd Rather be In Paris, and Honeymoon In Reno**

1981-1983, color/so, 27m, VHS sale: \$50

#### Part 2. Contains:

**Voyeuristic Tendencies, Phone/Film Portraits, and Hit the Turnpike!**

1984-1985, b&w/so, 25m, VHS sale: \$50

*The above two programs may be purchased for the special price of \$75.*

### Arledge, Sara Kathryn

#### Introspection

'Disembodied parts of dancers are seen moving freely in black space...form a moving and rhythmic three dimensional design of semi-abstract shapes.'

—Lewis Jacobs

'Avant Garde Production in America,' Experiment in the

Film, *Grey Walls Press*, London, 1949

'Our dance audience seemed particularly pleased with the opportunity to enjoy such a rare film.'—Margaret Cooper, Nov. 1977, Art Gallery of Ontario, Canada

Purpose: to demonstrate a (then) new dance medium totally different from the stage. Audience: general public, dancers, artists.

1941, 16mm, color/so, 7m, \$15

### Tender Images

Fifteen imaginative three-dimensional paintings in black, sepia and white light. 'Beautiful and original.'—Francis Lee, pioneer filmmaker, NYC

1978, 16mm, color/si, 6m, \$10

### Arlyck, Ralph

#### Sean

'The film is unpretentious and yet profound in having a point of view, a sense of humor and a knowledge of how to use the limited technical resources to enhance the subject and style.

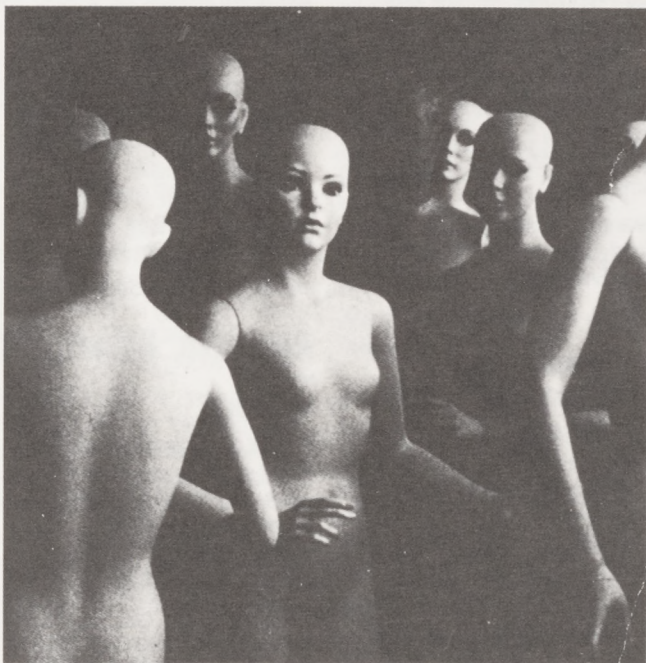
Sean is a 4-year-old boy who sits barefoot on a couch in his home in Haight-Ashbury and discourses on pot (he prefers eating it to smoking it), being busted by the fuzz, how he recognizes a 'speed freak' (they're so skinny), his fear of the dark, his dreams about flying and what he hopes to be doing when he is 5 (to stop sucking his thumb).—Joseph Gelmis, *Newsday*

Awards: Monterey Film Festival, First Prize; NSA Film Festival, First Prize; Keryon Film Festival, First Prize; Yorkton Film Festival, First Prize; awards at Foothill College, Ann Arbor, Kent State, Lewis and Clark, Spring Hill, West Florida and Illinois Film Festivals.



*Continuum* by Dominic Angerame





***Natural Habitat*** by Ralph Arlyck



***An Acquired Taste*** by Ralph Arlyck



***Godzilla Meets Mona Lisa*** by Ralph Arlyck



## Arlyck

Shown: London, Oberhausen, San Francisco, Spoleto, Nyon festivals and Flaherty Film Seminar; Whitney Museum; Canadian, American and German TV.

16mm, b&w/so, 15m, \$35

## Natural Habitat

"In NATURAL HABITAT, Ralph Arlyck, through devastatingly well-selected images—an airline hostess explaining the safety features of her plane, a girl selling Teflon pans in a department store, post-office employees adapting to the pace and rhythm of their machines—offers an uncomfortably accurate view of the robot-like patterns of our daily job routines."—Arthur Knight, *Saturday Review*

Awards: Marin Film Festival, First Prize; Kent State Film Festival, First Prize; Lewis and Clark Film Festival, First Prize; Georgia Film Festival, First Prize; NSA, Second Prize; Kenyon Film Festival, Second Prize; Xavier, Second Prize; West Florida, Second Prize; awards at Foothill College, Monterey, Sinking Creek, Bowling Green Film Festivals.

Shown: Edinburgh Film Festival; San Francisco Film Festival; Rochester Film Festival; Whitney Museum; PBS; German National Television; Fifth Ave. Cinema, New York; Chicago.

16mm, b&w/so, 18m, \$35

## Centers Of Influence

Army recruiting as practiced by a sergeant in a small upstate New York town—how he uses tanks, guns, helicopters, slick national ads, his own charm, and his 'centers of influence' (local contacts) to fill his monthly quota.

"...a low keyed, sympathetic, but devastatingly honest observation of human foibles... This is not an anti-war film. Nor even an anti-Army film...a touching and amusing portrayal of the human animal."—Edgar Daniels, *Film-makers Newsletter*

"A highly polished documentary...incisively edited."—Owen Shapiro, Independent Filmmakers Exposition

"Film journalism at its finest."—*Michigan Daily*

Awards: Ann Arbor Film Festival; Independent Filmmakers Exposition; Marin Film Festival; Georgia Film Festival. Shown: PBS; German National TV.

16mm, color/so, 29m, \$45

## Undelivered: No Such Country

A look at the U.S. Post Office the way few of its customers ever get to see it. Over the din of hand trucks and sorting machines, the people who do the back-breaking and monotonous work behind the scenes talk about their jobs and their futures. This material is intercut with silent scenes from the lobby of any small-town American post office where the walls are filled with posters and announcements that project to customers an entirely different image of the post office and the country than the one experienced by postal employees.

Awards: Henri Langlois International Film Festival, Tours France, Grand Prize, 1978; Marin County Film Festival, Honorable Mention, 1975. Shown: 1975 Public Broadcast Seminar; Museum of Modern Art, New York.

16mm, color/so, 10m, \$25

## Hyde Park

"HYDE PARK" is a first-rate examination of politics and land use in suburban America..."—Stewart Udall

The Hudson River town of Hyde Park is primarily known as the home of the Roosevelts, Vanderbilts and other landed gentry at the turn of the century. But the community is no longer the 'sleepy little village' of that genteel era. It is now the location of familiar American strip zoning—a collection of garish signs and

facades from gas stations, motels, fast-food outlets, etc. The film looks at the struggles between outraged environmentalists, advocates of unfettered development and flamboyant politicians as they fight the same battles being waged in suburban areas throughout America.

Award: Film Festival of the National Trust for Historic Preservation, First Prize, 1978. Shown: PBS. 16mm, color/so, 42m, \$55

## An Acquired Taste

A hilarious, incisive look at America's obsession with success.

"AN ACQUIRED TASTE is only 26 minutes long, but it is a feature-length delight... This is a loving, funny movie."—Vincent Canby, *New York Times*

A filmmaker turns 40 and casts a wry look back at the school, work, and media influences which have shaped his life through four decades. A peek just behind the smile of self-congratulation.

Awards: Ann Arbor Film Festival, First Prize; San Francisco International Film Festival, First Prize (category), Silver Award (entire festival); Seattle, "Best Live Action Short;" Santa Fe, "Best Short Documentary;" New York Film Festival.

Shown: Filmex; PBS; Prix Italia; Edinburgh Film Festival; Toronto Film Festival; Popoli Film Festival; Sidney Film Festival; N.Y. Expo; Flaherty Film Seminar.

1981, 16mm, color/so, 26m, \$55

## Godzilla Meets Mona Lisa

A deadly confrontation between the Pompidou Center and the enigmatic-smile lady down the street.

Ralph Arlyck visits France's zany, 'democratic' cultural complex on the plateau Beaubourg ('Godzilla'), and later the Louvre, in an attempt to find out something about how we feel in museums. Heated exchanges involving French intellectuals, critics, David

Hockney, Pierre Boulez, American and British tourists and a Paris cop—a rekindling of the debate of 'high' art and popular culture.

Awards: Big Muddy Film Festival, Grand Prize; Humboldt Film Festival, First Prize, Documentary; Houston Film Festival, Silver Award, Arts; Ann Arbor Film Festival; Sinking Creek Film Festival; Seattle Film Festival.

16mm, color/so, 56m, \$95

## Attanasio, Robert

### Lensound

LENSOUND consists of a pure sound-image. It uses the microphone and the lens surface of a sound camera together, as a percussive instrument. The central image is the source of the sound.

Awards: 10th Annual Ann Arbor 8mm Film Festival, top cash prize; Toronto Super 8mm Film Festival, 1979.

1976, S8mm, color/so, 4m (18fps), \$20

### Burn The Screen

Technical assistance: Pola Rapaport.

I consider this film to be a conceptual documentary which proves that if a picture is worth a thousand words, that picture is at least 999 words too long. The proliferation of images has gone far enough. BURN THE SCREEN consists of one continuous shot depicting the beginning and end of cinema simultaneously.

1979, 16mm, color/so, 4m, \$20

## Auslander, Leland

### The Birth Of Aphrodite

"Dream is the myth of the individual," Jane Harrison once wrote. This film is both dream and myth. A personal version or vision of the archetypal Aphro-



dite legend, it depicts the birth of the Goddess of love and beauty from sky-God father and sea-Goddess mother. After a period of gestation in the ocean depths, Aphrodite is delivered from the womb of the wave, lingers briefly on the shore, then continues her ascent, becoming the planet Venus.

The distortion technique developed by the filmmaker has received wide acclaim and a full color cover story appeared in the September, 1971 issue of the American Cinematographer.

Electronic music by Jimmy Webb, Fred Catz and Tim Weisberg is blended with subliminal vocal sounds. Unique special effects and original imagery.

Awards: Atlanta International Film Festival, Best Experimental Film; Cannes Film Festival; Edinburgh Film Festival; CINE Golden Eagle.

"...revives the forgotten aspect of magic in the cinema."—Todd McCarthy, *San Francisco Chronicle*

16mm, color/so, 12m, \$20

## The Sculpture Of Ron Boise

Here is a poetic documentary about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death. The viewer witnesses the step-by-step process of creation as the artist collect, cuts, shapes and welds cast-off materials into a sensitive human figure. The film concludes with a cinempoem in which Boise's works are elements in an overall abstract experience.

Boise, who lived unusually close to nature, was a pioneer in the use of 'available' materials. His works, noted for their powerful feeling and simplicity of design, have been exhibited in museums from coast-to-coast and are included in many distinguished collections. The track includes sounds and rhythms played by

Boise on unique musical sculptures, which he called 'Space Flowers.'

Awards: CINE Golden Eagle Award; Annual International Cinema Competition, Photographic Society of America, 3rd Place Commercial Film; Official USA entry—Venice, Addis Ababa, and Bergman International Film Festivals; San Francisco International and American Film Festivals.

16mm, color/so, 9m, \$15

## Dear Little Lightbird

This unusual film shows how pain—the death of a child—can become a way of seeing, a spiritual experience, instead of only a woeful experience as we are taught.

DEAR LITTLE LIGHTBIRD carries the viewer into the world of the mystical vision, where the eternal beauty, spirituality, and unity of life and death are experienced. Beautifully photographed and deeply moving, it was awarded One of the Ten Best—International Cinema Competition, Photographic Society of America (1968).

16mm, color/so, 19m, \$22

## Babeth

### Andy Warhol's Unfinished Symphony

A clarification of the 60's and its plastic society; taking archetypes of the American landscape to deal with the search for human identity and our alienation.

16mm, b&w/so, 26m, \$32

## Berlin Graffiti

A dialectical montage of the Berlin Wall and the Sex Pistols. Dedicated to Tabea Blumenstein and Ulrike Ottinger. Inspired by John Lydon:

"I don't want a holiday in the sun/I want to go to the new Belsen/I want to see some history/Cause now I got a reasonable economy/A sensurround

sound and a 2-inch wall/I was waiting for a communist call/I didn't ask for sunshine, but I got World War III I'm looking over the wall, and they are looking at me/Now I got a reason to be waiting at the Berlin Wall."

16mm, color/so, 22m, \$35

## Baillie, Bruce

### Mr. Hayashi

1961, 16mm, b&w/so, 3m, \$10

### The Gymnasts

Early work, originally a Canyon Cinema News.

1961, 16mm, b&w/so, 8m, \$13

### A Hurrah For Soldiers

Dedicated to Albert Verbrugghe, whose wife was killed in Katange by U.N. soldiers, 1963.

1962-63, 16mm, color/so, 4m, \$10

### To Parsifal

He who becomes slowly wise.

1963, 16mm, color/so, 16m, \$30

### Mass For The Dakota Sioux

A film Mass, dedicated to nobility and excellence.

Synopsis: The film begins with a short introduction—"No chance for me to live, Mother, you might as well mourn." Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street. INTROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The sounds of the 'mass' rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OF-FERTORY in a procession of lights

and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass.

1963-64, 16mm, b&w/so, 20m, \$35

### Quixote

In four parts, one reel.

1964-65, 16mm, color/b&w/so, 45m, \$75

### Yellow Horse

Cycle scrambles poem. Bass solo by Pat Smith, L.A.

1965, 16mm, color/so, 9m, \$15

### Termination

By "Canyon Cinema Documentary Film Unit"—Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, Calif.

1966, 16mm, b&w/so, 5m, \$10

### Show Leader

\*Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.

1966, 16mm, b&w/so, 1m, Free\*

### Still Life

From Morning Star.

1966, 16mm, color/so, 2m, \$6

### Tung

1966, color/b&w/si, 5m, \$11

### Castro Street

Coming of consciousness.

1966, color/b&w/so, 16mm, 10m, \$20



## Baillie

### All My Life

Caspar, CA, old fence with red roses.  
1966, 16mm, color/so, 3m, \$12

### Valentin De Las Sierras

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

16mm, color/so, 10m, \$20

### Quick Billy

The experience of *transformation* between life and death, death and birth, or rebirth in four reels...

1967-70, 16mm, color/b&w/so, 60m, \$80

### Roslyn Romance (Is It Really True?)

My ROMANCE is intended for something like "broadcast" form, or like a correspondence...not so much for showing a big batch of it at one sitting. Eventually it should be in both film and video tape form.

The Introduction, *Intro. I & II*, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the ROMANCE wherever I am.

The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to...God knows.

1974, 16mm, color/so, 17m, \$30

### Bain, Claire R.

#### Itsme

A self portrait specifically reflecting woman as toy, doll, icon.

"Tortured sensuousness."—George Kuchar

16mm, color/si, 2m, \$5

### Baldwin, Christy

#### The Presence Of The Goddess

Produced and directed by Christy

Baldwin, written by Christy Baldwin and Chris Andreae-Ashton, original sound track by Joseph Ashton.

Production manager Chris Andreae-Ashton. THE PRESENCE OF THE GODDESS is the story of the Goddess in the Western world. From her genesis thirty-five thousand years ago along the routes of the Great Hunt between Spain and Siberia, from her evolution in the warm river valleys of the Eastern Mediterranean region, from the golden age of the Goddess in Minoan civilization, the path of the Goddess unfolds in time and territory until it touches the present in which we find ourselves searching for safe routes through to the future. In the rituals of the Goddess and in the simple realization that the earth is our mother lie ancient answers to eternal questions of survival.

Much of THE PRESENCE OF THE GODDESS was shot on location in Greece. The Goddess Film also features animation and unique motion graphics all of which combine to paint a vivid portrait of a powerful archetype.

1985, 16mm, color/so, 68m, \$150

### Ball, Gordon

#### Georgia

"A perfect tone poem of a film—within its short time limit, it contains much of the beauty of night and the sensuality of women...perhaps even 'THE' woman one sometimes sees dancing in the night, but never touches in the flesh. Dreamlike, beautiful—its brevity compacts its power and renders it haunting."—William R. Trotter

"GEORGIA is a good example of a new genre of film that has been developing lately, and that is, a portrait film. In some cases, like those of Brakhage, Warhol or Markopolous, there is an attempt at an objective portrait of a man or woman; in other cases, like in the case of GEORGIA, the portrait becomes completely personalized, poetically transposed; it may not

be as multi-faceted as, say, Brakhage's portrait of McClure, but an inspired portrait nevertheless, in the vein of a single-minded lyrical love poem."—Jonas Mekas

Note: project at silent speed.

1966, 16mm, color/si, 4m (18fps), \$6

#### Sitting

Sitting meditation study. First work after I laid down camera 7 years—thus newskin concentration on breath-body precise rhythm attention.

Awards: North Carolina Film Festival, Honorable Mention, 1977; Third International Avant-Garde Film Festival, London, 1978.

1977, 16mm, color/si, 2m, \$5

#### Father Movie

Made spontaneously with news of my father's death—I kept a friend's instamatic super-8 in coat pocket as I headed to Winston-Salem and the rest home where my father died of a sudden stroke overnight. I filmed on highway, in his abandoned rest home room, then drove weeping and filming at the same time, one hand on wheel, one holding camera, past the houses—my sister's, his own—he and my mother had lived in after retirement from life's work abroad.

"In his two films about the last days and death of his father and the life and death of his mother, Gordon Ball has accomplished something unique in the autobiographical genre of motion pictures. He has reconciled 'still' (as the mind would have it remembering) with 'movie' AND 'document' (in the form of 'home movies') with the 'myth' of his voice track."—Stan Brakhage

1978, 8mm, color/si, 10m, \$15

#### Prothalamion

Wedding song: friend Tom Cleveland gave me one roll of film and camera to shoot his wedding ceremony in bride's ancestral Charlotte, N.C. house

rainy December's end 1977.

Award: FilmSouth, 1979.

1978, 16mm, color/si, 4m, \$6

#### Enthusiasm

Elegy for my mother—old photos early and late are accompanied by narrative/lament of her decline and death, the conditions of her dying, particularized and detailed in terms of our individual personal and family experience; the assumption being that there is something universal in all this. Art must have some spiritual information in some form or another; here I feel it's at the heart.

"For the fourteen long minutes that ENTHUSIASM claimed the screen (at the 1979 Atlanta Independent Film and Video Festival), a roomful of unprepared viewers was confronted with a filmmaker's account of his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility... Later, at the close of the festival, after five nights of immersion in film and video, ENTHUSIASM was still with me... Ball's story, replete with the mundane, untalked of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the one we would often rather deny or forget."—Linda Dubler, *Art Papers*

1979, 16mm, b&w/color/so, 14m, \$20

#### Mexican Jail Footage

Images from 1968 events combined with 1980 voice recollection. Paranoid surreptitious camera records daily events and posturings of 25 gringos jailed without charge—and fellow Mexican prisoners—prior to 1968 Mexico City Olympics. Was there collusion behind this? We were never told, but this was at height of Nixon-Agnew polarization effort, when American tourists in Mexico were shocked to find more of the youths they



thought they'd left behind—and when Mexican govt. was administering national preening in its own paranoiac anticipation of international Olympics exposure 6 months later.

The soundtrack narration's culled from a much longer account I wrote of the event; it's told as directly as I could tell it.

"MEXICAN JAIL FOOTAGE reminds me of standing by the tracks and watching a train go by—it is so strong, it lasts so long, and it is over quickly."—Ton Whiteside, *North Carolina Anvil*

Awards: North Carolina Film Festival, Juror's Choice, 1981; Atlanta Film Festival, Director's Choice, 1981; Ann Arbor Film Festival.

1980, 16mm, color/so, 18m, \$25

## Millbrook

LSD, life, death, rebirth.

Award: Atlanta Film and Video Festival, Honorable Mention, 1985.

1985, 16mm, color/so, 9m, \$16

## Barbieri, Victor

### Aeroplane

"I've always wanted to make a film just for myself."

16mm, b&w/so, 3m, \$6

### Before, After

A concept film with a delightful play on our expectations. The structural form and the psychic process will be of interest to film classes and study groups.

16mm, b&w/si, 5m, \$8

### Don't Come In Me

Acid comment on sex and violence. Suggested for adult audiences.

"I wanted to assault and provoke the audience. I wanted to hear them howl."

"The most discussed, rejected film of the film festival."—Monterey Film Festival, 1971

Mike Getz national tour, 1972.

16mm, color/si, 15m, \$18

### 4th Of July Barbeque

A filmpoem of the 4th of July. Not to be seen but experienced through your body.

16mm, black/so, 6m, \$8

### Fuck You

"It will make you so mad it will blow your mind."

16mm, b&w/si, 5m, \$8

### Her Secret

An intense and demanding film that exposes the inner psyche of a neurotic and beautiful woman.

16mm, b&w/si, 19m, \$19

### On Castro Street

A ten minute walk down Castro St. with me and my dog Hugh.

16mm, b&w/si, 10m, \$9

### Phyll And Jean

A candid film commentary about a relationship.

16mm, b&w/si, 5m, \$8

## Barnett, Daniel

### Morning Procession In Yangchow

A young girl drying her hair; a woman wringing a cloth washed in the river; a funeral in the early yellow light.

1978-1981, 16mm, color/so, 3.5m

Note: must be rented with THE CHINESE TYPEWRITER

### The Chinese Typewriter

An essay with concentric analogies: body language, style of writing, and the styles of education and administration, THE CHINESE TYPEWRITER was

photographed in 1978 after the fall of the "Gang of Four."

Type is set by hand and then machine for the "letter" press, and the pages are bound. School children are drilled; they study, they dance. Life and work is taken in snapshots and then passed around. The sounds of history and ideology in music and noise, spoken English and Chinese mix didactic. Teacher is administrator is helmsman.

"Barnett brings to the surface the country's fierce and vital mechanistic energy, while leaving the fragrant residue of humanity."

"(THE CHINESE TYPEWRITER) exemplifies the politically committed film that defies the strict rubric of avant-garde."—Gregory Solman, *Boston Phoenix*

"An alarming, funny, gorgeous work!"—Susan Orlean, *Boston Phoenix*

1978-1983, 16mm, color/so, 28m, \$65

Note: Both films may be rented together for \$70

## Barrish, Jerry

### Cockfighting

The film is a study of the sport of cockfighting, with an objective point of view, dealing with the history, art, and technology of a little-known subject that has a vast audience. It begins with the hatching of the fowl, their raising and training, and finally their role in combat. Cockfighting is indigenous to many peoples and cultures throughout the world, and I have attempted to capture not only the fight, but those people to whom this is truly a sport. My intention is neither to praise nor condemn cockfighting, but to explore it in an objective, yet compassionate manner. Also included are stills of etchings, paintings and photos depicting cockfighting around the world.

16mm, color/so, 24m, \$40

## The Circle

Original screenplay by Jerry Barrish.

This is an early fiction-drama film about how a man copes with the death of his wife and daughter by marrying two women at the same time.

1976, 16mm, b&w/so, 14m, \$20

## Bartlett, Scott

### Metanomen

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture."—*The Wittenberg Torch*

1966, 16mm, b&w/so, 8m, \$15

### Offon

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception."—Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institute."—Sheldon Renan, Curator, Pacific Film Archive

1968, 16mm, color/so, 10m, \$20, sale \$250

### Moon 1969

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect



## Bartlett

of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film—on a trip in search of the human soul.”—Paul Brawley, *The Booklist*, American Library Association

1969, 16mm, color/so, 15m, \$25, sale \$300

### Lovemaking

“Bartlett’s film, in the judges’ opinions, most closely approximated their idea of what an erotic film could be—an imaginative, suggestive, artistic, non-clinical evocation of the sexual act.”—Bruce Conner, Maurice Girodias, Arthur Knight, San Francisco International Film Festival, 1971

1971, 16mm, color/so, 13m, \$25, sale \$300

### Serpent

Sponsored by the Guggenheim Foundation.

The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage

of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold.

1971, 16mm, color/so, 15m, \$25, sale \$350

### Medina

Produced by Ron Stevenson.

A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture.

“It is as if all the impulse toward lyrical pattern in Bartlett’s film work had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city.”—*N.Y. Times*

1972, 16mm, color/so, 15m, \$25, sale \$300

### 1970

Sponsored by the American Film Institute.

1970—the year of the moon shot; the year of the Bartlett’s only son, Adam; the year Scott’s life peaked in high harmony and discord with the American culture.

This autobiographical film presented so thorough a summation

of Bartlett’s personal work that it rendered him harmless for years to come.

1972, 16mm, color/so, 30m, \$50, sale \$500

### Sound Of One

The classic, meditative movements of T’ai Chi Ch’uan harmonize with nature and camera as a solo figure executes the forms. The camera as acolyte witnesses the transit of body, ground and sky as the man moves from oceanside cliff, to forest, to mountain and finally to the austere city-space of a studio where, perhaps, his body had been all the time.

This film’s graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.

Awards: Film Forum; Sinking Creek Film Festival.

1976, 16mm, color/so, 12m, \$20, sale \$250

### Greenfield

Working and playing hard at a northern California commune—fast paced cutting to Taj Mahal’s “Happy to be just like I am.”

1977, 16mm, color/so, 14m, \$20, sale \$250

### Heavy Metal

A graphic disintegration of violence in Chicago, 1929. Original pre-swing Jazz recordings by Earl Hines and Tiny Parham.

1979, 16mm, color/so, 12m, \$25, sale \$250

### Making Serpent

The filmmaker narrates MAKING SERPENT, a documentary film which carefully describes the creative process behind SERPENT, his award-winning short. MAKING SERPENT is a step-by-step teaching device that explores film techniques such as: how to

structure a non-verbal narrative; how to shoot film for editing; how to find universal, archetypal images in nature and daily life; how to render images in imaginative graphic forms; how to make exciting visuals inexpensively. Shown together with SERPENT, MAKING SERPENT becomes an important educational aid for film students and art students alike.

“Eisenstein’s FILM FORM continued on film.”—Bruce Baillie

“I consider it a reasonable antidote to some of the loose pretensions of structural film.”—Stan Brakhage

“I was never interested in experimental film until I saw MAKING SERPENT.”—Lydia Smedda, Film Teacher, Vienna, Austria

“I wish they had shown it when I was a film student.”—Tom Charns, Gas Station Attendant, California.

1980, 16mm, color/so, 32m, \$50, sale \$500

### Making Offon

In the summer of 1967, Mike MacNamee, Glen McKay and Scott Bartlett met for America’s first electrovideographic jamb. Bartlett’s film loops and McKay’s light show liquids were mixed through a video effects bank and the results were filmed by MacManee directly off the studio monitor with a rented kinescope camera.

Bartlett edited a portion of this material and then built a sound track with the help of Tom DeWitt, who had also supplied many of the original film loops, and Manny Meyer, electronic sound composer. The finished film was called OFFON.

In 1980, Bartlett recreated the event in a video production class at UCLA. With his students’ help he composed a video primer: MAKING OFFON. Wipes, keying, feedback—all the standard functions of a studio switcher—are



Scott Bartlett



first illustrated and named, then woven into a sound and picture puzzle of the 60's.

A MUST for all video students, especially when shown along with the original OFFON.

1981, 16mm, color/so, 18m, \$25, sale \$250

#### Video package:

AMERICAN AVANT-GARDE FILM.

**Includes:** OFFON, MOON 1969, SERPENT, HEAVY METAL, SOUND OF ONE, MEDINA and 1970

VHS, 110m, \$75 rental

#### Special Sale Packages:

1970 and MOON 1969: \$650  
OFFON and MAKING OFFON: \$400  
SERPENT and MAKING SERPENT: \$650

### Bass, Warren

#### Uncle Sugar's Flying Circus

Made after the 1970 U.S. bombing of Cambodia, UNCLE SUGAR'S FLYING CIRCUS is a barrage of recurrent hard-edge patterns (circles, cross shapes, airplanes, numbers, explosions). The entire film (except for the titles) was made without a camera: using aircraft press-type, hole punches, felt pens, film leader, and thirteen images from Picasso's Guernica punched out of 35mm slides and punched into the film.

"A dazzling, rhythmically exploding montage."—Michael Kerbel

Awards: Southwest Film Festival; Baltimore International Film Festival.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 2.5m, \$8

#### Designs In Glass

My films often explore contradictions and discrepancies. DESIGNS IN GLASS is a lyrical

documentary of California glassblower John Lewis at work. It is a study of the relationship between an artist and his material and in particular the discrepancy between the crude industrial environment (including the heat, noise, and rough hand tools) versus the delicate glass-work created there.

"Warren Bass is outstanding in my view for his ability to infuse his films with a certain identity."—Robert Manning, Independent Filmmakers Competition

"A poetic view of the rugged art of glass blowing."—Denise Hare, *Craft Horizons*

Awards: New York International Craft Film Festival; Baltimore International Film Festival; Southwest Film Festival; Sweet Virginia Festival; 6th Annual Independent Filmmakers Competition; Palo Alto Film Festival, Audience Popularity Award; Sonoma Film Festival; American Film Festival, 1974.

1971, 16mm, color/so, 11m, \$18

#### City View

(Also titled CITY VIEW IN OLD KODACHROME)

An examination and re-examination of a brief moment in time, filmed at the old Penn Station subway entrance in New York City. CITY VIEW studies relationships of people in a public place—their movements, their entrances and exits, their anonymity, and ultimately the spaces between them in both the graphic and existential senses. On this level it was inspired by Giacometti's sculpture, *City Square*. On other levels it is a formal study, particularly of structured filmic time. Sound is explored as both a spatial image and as a sort of filmic zeugma in which picture/sound relationships shift in order to change perceptual consciousness. It is intended as a multi-leveled

experience.

"The professional level of this cinematic view from below (the city is seen from the hall of the subway's entrance) is considerable and can hardly leave anybody indifferent."—Mira Liehm, Czechoslovakian film critic (from comments on the Tenth Annual Independent Film-makers Exposition).

Other distribution: Canadian Filmmakers Distribution Centre; Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 11m, \$18

#### Close-Up

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 9m, \$16

### Bastajian, Tina

#### Oyster Bar

A speculated encounter: where a man's rhetoric of a woman unfolds. Visual and aural erotic symbols provide an ambiguous and ironic backdrop for a rationalization of a man's appropriation of a woman. Yet the woman evades his glance and language quite successfully through her own autoerotic reverie.

16mm, b&w/so, (in English and French with subtitles), 6m, \$10

#### Yellow Aria

YELLOW ARIA is a "symptomatic view of the lover at work" (Roland Barthes), constantly on the edge of savoring the moments when passion and neurosis overlap. By layering different forms of expression: theatrical gesture, opera, subtitles, dialogue; language and passion intertwine to unravel or demystify love and passion. YELLOW ARIA is a humorous and ironic series of vignettes which form confessionals/outbursts of the symptoms of losing the loved object. YELLOW ARIA

undercuts and sympathizes with these ailments to show the ridiculous, out of balance behaviors, and acknowledges them as they (the women) have the ability to express them with such beauty and dignity. The background, rather than a backdrop for the film, consists of baroque pillars filling the frame. The women are orators, statuesque, yet they protrude and extend from the structure, whereas the man becomes embedded in the architecture, and his presence (the other) is implied by the facade. This elevated architecture is a paradox; what is ugly about love, love is monumental.

1986, 16mm, color/so (in English and Italian with subtitles), 13m, \$30

### Bates, Al

#### Annabelle's Butterfly Dance

The idea for this film came from sixteen images from an 1897 film by Thomas Edison. They were in a book on silent films or early films. The film was called BUTTERFLY DANCE and showed Annabelle Whitford dancing in a butterfly costume. The sixteen images show the dancer going up and coming down—one step in her dance. I was able to repeat the images over and over. At one point, I arranged twenty of her images in a grid pattern, five images across, four up and down. In this grid pattern, I made alternating images flicker, did tricky dissolves and color effects. There are other sections that use a combination of live action and animation (where Kay McGinty has her gloved hand up and little rectangular photos of the dancer are placed in her hand and photographed a frame at a time). The main images in the film, aside from the dancer, are various arrangements of roses

1984, S8mm, color/so, 4m (18fps), \$5



## Beauvais

### Tits & Ass

1984, 88mm, color/so, 4m, \$5

### Beauvais, Yann

#### R

R is a very simple film, flickering and panning which in its silence induces a fugue of rhythms. The central part of the film is based on a transcription of a Bach invention for two voices.

"...these images are not totally arbitrary (in fact, we see a field in front of an 18th-century house where an orchestra played an 'air...of Bach'), they are totally dependent on the score: they play the film-maker's score... So R is a reconstruction, an orchestration of a landscape, of the real, which privileges the vision and the will of the artist as well as the specifically "plastique" aspect of cinema."—D.

Dusinberre, Musique Film 1986

(From the original film; two other versions have been produced for two screens).

1976, 16mm, b&w/si, 3m, \$6

### Temps De Metre

Either the meter: a unit of measure.

Either the photogram: a space/unit in a film strip.

Either 24fps: a speed unit of the apparatus.

Either the screen: canvas without retina, the metre squared.

Either the projection: the metre taken to its cube.

The sum total of these units produces its meanings. Abstract value or small essay on communication, the metre dictates, tires us by its arrogance, its relentlessness. The tacit agreement is what is at stake in this film whose projection at the limit is superfluous. In this sense it also questions the measure of the Maitre.

1980, 16mm, color/si, 17m, \$30

### Sans Titre

Single screen version.

SANS TITRE 84 employs photos of the Arc de Triomphe which are then cut into vertical, horizontal and diagonal strips. The serial aspect of the photos invokes time, shaping times which subvert the still photos. The Arc transforms itself by coupling with itself. The instantly recognizable identity of the object is thus short-circuited, creating tension in the gaze which seeks to re-establish that lost identity, for the object gets lost in its double image and must reconstruct itself, dismembered. The image paradoxically and simultaneously gives of itself in order to withhold. The Arc de Triomphe's power is such that, even though heavily reworked through the strips, it tends to efface this reworking, offering a twin which will attack the "much longed for" (politically, symbolically, touristically) object.

Movements are simulated, realm of imitation, simulation of cinema. The film presents false movements. The work of fiction.

1984, 16mm, color/si, 14m, \$30

### VO/ID

Soundtrack: "Cocksucker Blues" by Mick Jagger; "Le voyageur"—Giles Deleuze reading Nietzsche.

VO/ID places side by side two distinct texts, one in French, the other one in English. Both texts deal with art and politics, with politics of art and its market. The field occupied within the art world by experimental films and their makers is investigated. Two distinctive soundtracks (sexuality on one side, philosophy on the other) distract the viewer from his understanding of the written word. Between the two visual texts, bilingual puns are produced, including a third text



R by Yann Beauvais

(language). This new text authorizes a horizontal reading of the film which contradicts the flow offered by the two screens. Word after word the third text makes fun of, a mocking parody of, the seriousness of the Discourse.

Other distribution: Light Cone, Paris.

1985, 16mm, b&w/so (separate cassette tape), 7m, \$25

Note: this film is to be projected in double-screen form; two projectors are necessary.

### Beckett, Adam

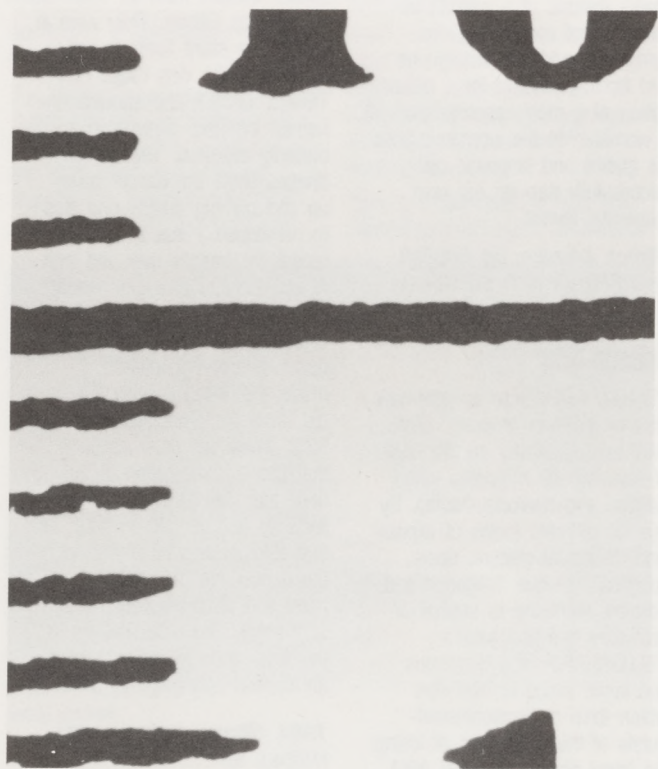
#### Heavy—Light

Music by Barry Schrader.

This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict structure made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein.

Awards: 1973 Sinking Creek Film Celebration; 1974 Athens International Film Festival; 1974 Humboldt Film Festival.

1973, 16mm, color/so, 7m, \$14



Temps De Metre by Yann Beauvais



## Evolution of the Red Star

Music by Carl Stone.

Colored pen-and-ink drawings, like topological maps of biomorphic objects, grow and evolve from the red star. Once the master image is formed, this continuously throbbing, pulsating sight is used to ring changes based on years of optical work. Music and picture work together to create a mood of ecstatic tranquility. The bright colors, beautiful music, surprise at the end, etc. make this a good film for young children.

Awards: Sinking Creek Film Celebration, 1973; Washington National Student Film Festival, 1974; Brooklyn Independent Filmmakers Exposition, 1974; Vanguard International Competition of Electronic Music for Film, 1974; Humboldt Film Festival, 1974.

1973, 16mm, color/so, 7m, \$19

## Flesh Flows

Intricate animated line drawings, erotic and surreal, are transformed during three chapters from their base existence at the beginning into a continuous flight through a space filled with luminous clouds of flowing purple and turquoise gases. Hence we are shown a path from the carnal to the cosmic.

Awards: Sinking Creek Film Celebration, 1973; 10th Chicago International Film Festival; Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974; 13th Foothill International Independent Filmmakers' Exposition; Orange Coast Film Festival, 1974.

Other distribution: American Federation of Arts; Creative Film Society.

1974, 16mm, color/so, 6.5m, \$18

## Sausage City

Music by Brillo.

Starting with a white screen a city of interlocking boxes evolves, always moving, constantly changing perspective. After a while, this group of sausages begins to emerge. They are a thoroughly rendered (using fancy colored-pencil technique) bunch of sausages. As time passes there get to be a whole bunch of sausages; in fact, the screen becomes one mass of seething, throbbing, pullulating life. The ending is a surprise.

Awards: Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974.

Other distribution: American Federation of Arts; Creative Film Society.

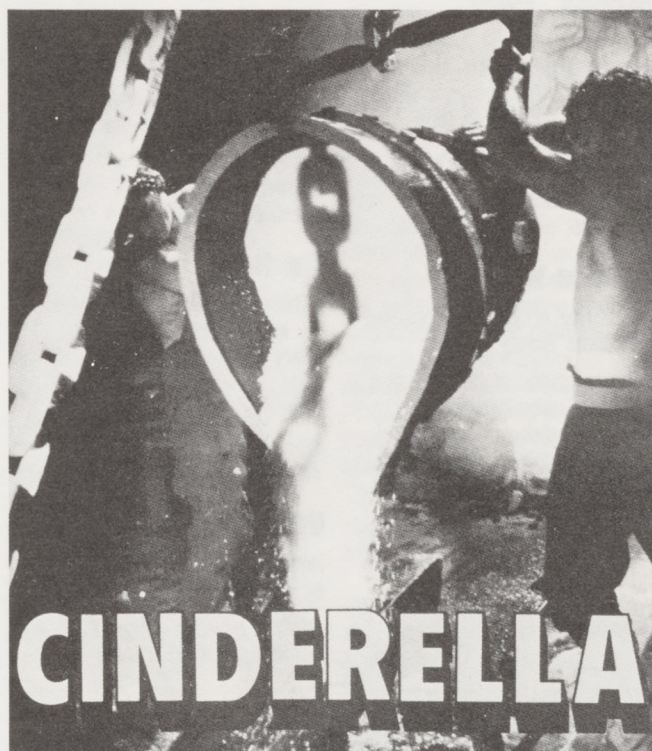
1974, 16mm, color/so, 5.5m, \$10

## Kitsch In Synch

This is an abstract animation that seems to get laughs. The sound track is why, mainly; it sounds like a large group of demented ducks enthusiastically and persistently seeking oneness with the all, via energetic chanting. BUBUBABU!!! The imagery is elaborate, brightly colored, and every single damned beat in the sound track has its own little bump.



Sans Titre 84 by Yann Beauvais



Cinderella by Ericka Beckman

Awards: Cinemedia (best sound score BUBUBABU!!!), 1975; Marin County Fair, 1975.

1975, 16mm, color/so, 4.5m, \$10

## Beckman, Ericka

### Cinderella

In a musical treatment of the original fairytale, Ericka Beckman's CINDERELLA breaks apart the story and sets it to the mechanical repeats of a game, where Cinderella is projected like a ping-pong ball back and forth from the hearth to the castle, never succeeding in fulfilling the requirement of 'the Cinderella.' The bewitching hour arrives again and again, always too late. Mixing genres, the film begins on a naturalistic outdoor setting, and then into animation and computer graphics, becoming progressively more abstract and creating a delirious terrain that teeters on its internal logic

and manic rhythms. A departure from Ericka Beckman's early non-narrative work, CINDERELLA approaches a full-blown musical production, replete with narrative closure and lip-sync delivery of the soundtrack, written collaboratively by Beckman and Brooke Halpin.

"Although no less fraught with psychodrama than Disney's, Ericka Beckman's CINDERELLA drops the sibling rivalry and Oedipal underpinnings, boiling the material down to an enigmatic meditation on the nature of socialization—while exhibiting the filmmaker's characteristic use of pinball imagery, stutter-stop development, incantatory songs, and dreamlike condensation."—J. Hoberman, *Village Voice*

1986, 16mm, color/so, 25m, \$85



## Beeson

### Beeson, Coni

#### Ann, A Portrait

An intimate portrait of Ann Halprin, dancer; her work, her family, and the way she moves.

16mm, color/so,  
19m, \$25

#### Health on Wheels

Credits: Ray Andersen. Sponsored by National Testing Services.

A documentation of health testing of 30,000 California cannery workers. A labor management effort using mobile testing units, a highly successful method for finding killer diseases.

16mm, color/so,  
15m, \$15

#### Holding

Two young women in love communicate through fantasy and

touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

16mm, color/so,  
13m, \$15

#### The Now

"These are my past lives when my lovers were black and my lovers were white, when I was male and when I was female." A reincarnation.

16mm, color/so,  
17m, \$25

#### Unfolding

Heterosexual lovemaking as poetic expression.

16mm, b&w/so, 16m, \$25;  
video sale \$125 (VHS)

#### Watercress

Episodes in alternative lifestyles.

16mm, color/so,  
13m, \$20

#### Women

A sardonic film about the cliches laid on women.

16mm, color/so, 13m, \$20;  
video sale, \$125 (VHS)

#### Berg, Lars

#### Mololog

Including photographs in time as film, and film as 24-pictures-a-second, this film/photo extension explores time/space relationships as the filmmaker walks and records images from one end of a pier (the Molo) to another.

1984, 16mm, b&w/so,  
4m, \$15

#### Bellow Red

Shot entirely on infrared black and white stock, the film is built up of four individual dream sequences broken down to one consecutive story in editing and by using key actors repeatedly in various roles.

Awards: Short Film Festival, Trondheim, 1985; San Francisco Art Institute Film Festival, 1986.

1985, 16mm, b&w/so,  
14m, \$30

#### Mostly About Myself Remembering

Made as a reaction to Michael Snow's AND SO IS THIS, this is a film combining three drastically different elements: texts, found "home movie" footage from the 1920's and the 1950's; and subjective footage where the filmmaker is present in each shot either as a reflection, a shadow or a mirror image, etc. The project finds its form in the combined strength of what lies beyond each element; in careful editing a new and very different story

emerges—the story of myself remembering.

1986, 16mm, b&w/si,  
4m, \$15

### Berliner, Alan

#### City Edition

"The newspaper page..you have very loud and noisy headlines... you have a mosaic space made up of unconnected items from every part of the world at once...the total discontinuity, the total lack of storyline in (telegraphed) news...is as sophisticated as Picasso..."

—Marshall McLuhan

1980, 16mm, b&w/so, 10m, \$30

#### Myth In The Electric Age

Themes of earth, air, fire and water amidst the rhythms and confused intense sensations of modern life. With commentary by Marshall McLuhan.

1981, 16mm, color/so,  
14m, \$30

#### Natural History

From there to here...from then to now.

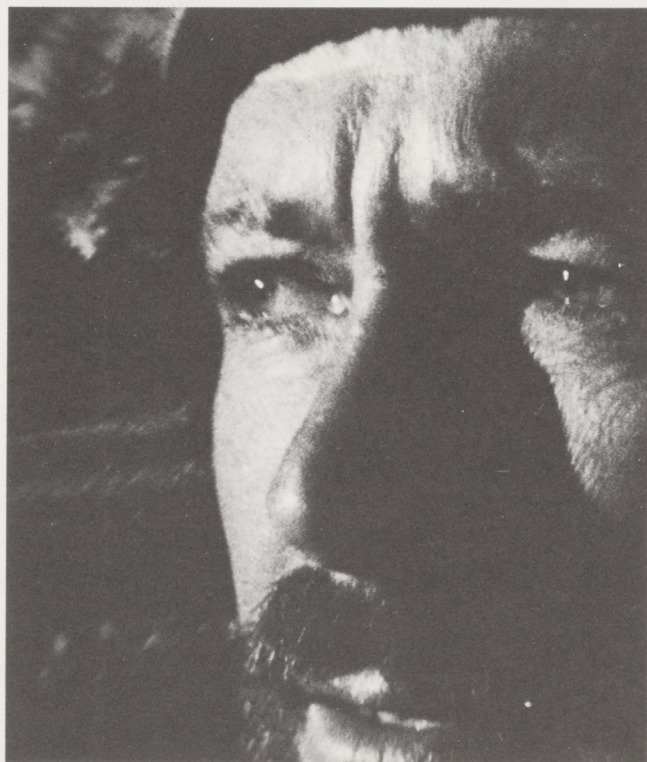
The soundtrack features 33 frogs, 22 birds, lion growls, bomb whistles, a heartbeat, and the chromatic scale.

1983, 16mm, color/so,  
13m, \$30

#### Everywhere at Once

EVERYWHERE AT ONCE is a musical montage, a synchronized symphony composed from an infinity of elements at hand: piano chords and cable cars, cocktail jazz and broken glass, looney tunes and telephones, elephants and xylophones, violins and vultures, orchestras and roller coasters... A journey in images at the speed of sound.

These collage films are drawn from a vast personal library of sounds and images, steadfastly accumulated over many years.



Richard Beveridge





**Farewell To Flesh** by Richard Beveridge

This randomly assembled and ever expanding pool of elements serves as the basis for a form of "bricolage"—cultural artifacts and residues, odds and ends accumulated over time and transformed into works attempting to bridge a wide range of poetic horizons: the actual with the possible, pre-history with science fiction, magic with science fact, the medium with the message. Ultimately these films document my need to put order to my universe, a place burdened by my need to make the puzzle fit the pieces.

1985, 16mm, color/so, 10m, \$30

All of the above films are also available from the Film-Makers' Cooperative, N.Y.

## **Beroes, Stephanie**

### **Light Sleeping**

LIGHT SLEEPING is an erotic fantasy of sensual love between a human and an animal...a woman and a cat. Each comes to this meeting joyously, each gives and receives affection. During this sensual encounter, human and animal spirits are joined, become one. Human and animal become like each other, and become more than what they are by themselves...

The inspiration for the film came from Karu, the black male cat who lives with me. The woman is myself played by my friend

Georgianna, who is a natural "cat-lover." And on one level the film has a special meaning for any who may feel close to the cat spirit, or appreciative of cat psyche and movement and being. But I hope people can have a purely intuitive flight of imagination response/understanding of this dream of woman and cat...

The sounds do not destroy the visuals, but are one with the visuals, are sourced in the visuals, and so, sound and visual work with, not against each other.

1975, 16mm, color/so, 4m, \$6

### **Recital**

This is an experimental film with several experimental concerns, but mainly attempts to explore relationships between text and image. The text is a series of love letters and the theme is to objectify adolescent romantic love. The image centers on a typical romantic scene, a woman seated in a landscape reading a love letter. RECITAL is structured as a stream-of-consciousness narrative, and is feminist in the sense that there is a chorus of women's voices telling a feminine perspective of a part of every woman's social conditioning.

"Stephanie Beroes' film, RECITAL, addresses the state of 'woman in love.' As opposed, however, to a Lawrentian reading of the situation—a cascade of images of erotic transcendence—Beroes takes a more distanced look at the phenomenon. And it is one that views the situations as fraught less with ecstasy than with risk and pain... Beroes' goal is a kind of distanced deconstruction of the experience, in an attempt to view it with the lessons of knowledge and time."—Lucy Fisher, film critic and scholar, New York

1978, 16mm, color/so, 20m, \$40

### **Valley Fever**

Inspired by Merleau-Ponty's statement, "there is a perpetual uneasiness in the state of being conscious," this film has to do with questions of perception, the way we see things. In an experimental, non-narrative context, the film presents a man and a woman who carry on a disjunctive conversation, superficially about the effects of illness on perception, actually about their mutual inability to perceive the world from any other than a personal viewpoint. They each set up a projector and show each other footage of their respective hallucinations under the influence of fever—images of the desert, palms, swimming pools, and the American suburban landscape. The hallucination sequences make a lyrical counterpoint to the formal, structured lip-sync sequences.

"...a graceful craft evident in everything from the hand-held camerawork to the jump cuts and other kinds of transitions."—Jonathan Rosenbaum, *The Soho News*

1979, 16mm, color/so, 20m, \$40

### **Debt Begins At Twenty**

"DEBT BEGINS AT TWENTY, by combining semi-fictionalized and documentary material, is as definitive a record of the Pittsburgh punk scene during its nascent underground phase as anyone could possibly hope for. That it also succeeds as an extremely engaging character study of some of the movement's most colorful figures is a testament to Stephanie Beroes' facility for combining a series of 'miniatures' with empathy as well as to the unusually natural character of the participants in what elsewhere has been an excruciatingly arch subculture."—W.T. Koltek, WYEP-Radio, Pittsburgh

"An 'AKG mike' is indicated, Dick Tracy-like, with an arrow in one subtitle over a shot that allegedly shows us (Bill) Bored sitting alone; and when Sesame Spinelli, a vocalist with the Dykes, looks up the hero in the final sequence (preceded by the title 'Six Months Earlier') and winds up making love with him to a joyfully gyrating camera, the self-conscious acting and embarrassed, banal dialogue between them is happily lingered over. DEBT BEGINS AT TWENTY provides as much honest fun as a day on the beach."—Jonathan Rosenbaum, *The Soho News*

1980, 16mm, b&w/so, 40m, \$75



**Who's Who In The Kook Capital** by Richard Beveridge

## **Beveridge, Richard**

### **Rock Springs**

Know thyself, for that is the very thing you can know best. Where I had come from and why. A "Roots" film about a dusty Wyoming town. Deals with my visiting, for the first time in twenty years, the town of my birth, meeting relatives I had heard of but never known, and searching into the past to understand how they, and I, had gotten to the town of Rock Springs. It is a sociological



## Beveridge

document of a "Boomtown" built in an area of probably the greatest concentration of usable coal in the world.

1976, 16mm, color/so, 30m, \$45

### S.F. To L.A.

Filed in twelve hours with four thousand frames down Pacific Coast Highway One. Made totally "in camera," an attempt at the most minimal film conceivable, every frame and sprocket hole of the original 100 feet make up the picture and sound. A film made really by Eastman Kodak. This film may be projected backwards as well. Sprocket hole sound.

1977, 16mm, color/so, 2.5m, \$15

### Heads Or Tails

A length of picture and sound made to be projected from either the heads or tails end. Complex optically printed loops are contact printed onto double perforated film and optical sound is added over the sprocket holes on either on either side. As an exploration of the concept of off-screen

space, the film has no beginning nor end. It is a long thin object wound on the core of a reel. Though an original idea of the film as infinite, others, such as Cornell/Brakhage, have dealt with same.

1977, 16mm, color/so, 5m, \$20

### Turn To Your Gods Dogs

A film which investigates possible combinations of sound and image, specifically sync and voice-over sound, with and without image. Highly re-edited sound tracks from old newsreel and recent documentary footage are recombined with their correct and/or incorrect image to form a narrative dealing with the political machinations leading to an amphibious assault upon a nude beach called "Eden." An homage to Bunuel and Fellini. First screen appearance of the singing dog Andalou. One of the most damning indictments of the sex and violence in "Hollywood" films, an altogether shocking and hilarious political satire.

1977, 16mm, b&w/so, 17m, \$30

### Keep Bright The Devil's Doorknobs

Dedicated to Leonardo daVinci from whom I quote, "the act of procreation and the members employed therein are so repulsive, that if it were not for the beauty of the faces and the adornments of the actors and the pent-up impulse, nature would lose the human species." Though a serious ode to the cinema's origin as a peep show, this film has been called "too punk" for even punk audiences. X-rated. Confiscated by Kodak Lab., Hollywood.

1978, 16mm, color/so, 5m, \$20

### Farewell To Flesh

Brazil's Carnaval invaded with Bolex, tape recorder and chutzpah. Filmed in Bahia and Rio De Janeiro, the greatest spectacle in the world, and the closest thing to the theatre of cruelty which Artaud proposed. A Theatre in which violent and thrilling physical sensations crush and hypnotize the spec-

tator participant, seizing one as if by a whirlwind of higher forces. Brazilians have remarked on the fine photography and sound in the film. Entirely without narration, the film is a purely poetic subjective impression.

1980, 16mm, color/so, 40m, \$55

### Who's Who In The Kook Capital

A swashbuckling newsreel-diary of visual anthropology. Segments include the Bums and Winos Ball, Bruce Conner's punk party at the Deaf Club, Beatitude Poets Reading, Canyon reunion picnic, the Dali Lama in Marin, a nude beach, U.S. frisbee champ, marijuana reform festival, the Hookers Ball, dancer Thea, and the singing dog contest. Part one of a continuing series studying the variety of human types. Inspired by Henry Miller's *Book of Friends*.

1980, 16mm, b&w/si, 30m, \$45



Turn To Your Gods Dogs by Richard Beveridge



## Bienstock, David

### Brummer's

Cast: Robert Summers and Sudrey Shaw in main roles. Photography: Charles Powers. Sound: Itzhak Barouch. Editing: David Bienstock and Joel Freedman. Assistant Director: Joel Freedman. Electrical and Sound Consultant: Lee Osborne.

"The most rigorously experimental film of the festival."—Ernest Callenbach, judging Bellevue Festival, 1967

"... atmospheric, fourth and fifth dimension chit-chat."—Jonas Mekas, *Village Voice*

"...This is every young couple in the world, holding every conversation they will ever hold. Bienstock's film simply outclasses everything else shown all evening: it was very good."—Roger Ebert, *Chicago Sun-Times*

Awards: Second City Short Film Competition, Chicago, First Prize, 1967. Bellevue Film Festival, Third Prize, 1967. San Francisco Film Festival, Special Prize, 1967. Chicago International Film Festival, Honorable Mention for student film, 1967; Independent Filmmakers Competition, St. Lawrence University, N.Y., Award of Merit.

16mm, color/so,  
10m, \$10

### Nothing Happened This Morning

Acting: Christopher Kelley and Rhea Samaras. Photography: Paul Glickman. Sound: Itzhak Barouch. Titles: Richard Evans.

Nothing happens and everything happens—in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds, and our souls. When that happens the ordinary world becomes extra-ordinary—the

magic of the universe is within each moment and is perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 minutes of an ordinary-extraordinary morning.

Awards: Chicago International Film Festival, First Prize for Experimental Film, 1965; Ann Arbor Festival and Tour, Shared First Prize, 1966; San Francisco Film Festival, Meritorious Participation Award, 1965. Shown: Festival of Two Worlds, Spoleto, Italy, 1966.

Other distribution: Film-Makers' Cooperative, N.Y.; Canadian Film-makers Distribution Center.

1965, 16mm, color/b&w/so,  
21m, \$25



Noh Tiger by Wendy Blair

## Blair, Wendy

### Les Ondes

Echoes and refractions of light. Paths of lunar, solar, and laser illumination—both coherent and diffuse—find common streams.

"...a sensitivity to qualities of light and composition. LES ONDES generates...an emotional resonance..."—*Chicago Reader*

Screenings: Chicago Film-makers Underground Bridge; Noe Valley Cinema; San Francisco Cinematheque

1980, 16mm, b&w/si,  
6m, \$12

### Umbra

The familiar becomes foreign when shadows are introduced. An intimate exploration of the human form.

Awards: Athens International Film Festival, Honorable Mention.

Shown: Athens International Film Festival; Noe Valley Cinema; San Francisco Cinematheque

1981, 8mm, b&w/si,  
5m (18fps), \$10

### Noh Tiger

A tiger, once in motion, is now stilled and fragmented. An incomplete record of time. Serene with age, a Noh mask offers a history of ritual and illusion as time's voice. In the shadows, in the movement, there is time—observant and elusive.

"Contemplative...images were absolutely beautiful..."—Athens International Film Festival

1982, 8mm, b&w/si,  
4m, \$10

### Pilot

A steady or interrupted signal to breathe, an internal guide to move or stay, where is the design of our choice? Amidst the speed of confusion, blind to our compass, where do we seek the clear bell of our own pilot?

1986, 16mm, b&w/si,  
4m, \$10

## Blank, Les

### Dizzy Gillespie

Les Blank's earliest music film focuses on Dizzy Gillespie, the great jazz trumpeter, during a club date in Los Angeles. Dizzy talks about his beginnings and



Umbra by Wendy Blair

music theories, and blows a lot of hot music on that famous horn.

1965, 16mm, b&w/so,  
20m, \$40

### God Respects Us When We Work But Loves Us When We Dance

A time-capsule report on a specific high point of the hippie/counter-culture movement of the long-ago Sixties, GOD RESPECTS US is a finely shot panorama of the action and more meditative moments occurring at the Los Angeles 1967 Easter Sunday Love-In.

1968, 16mm, color/so,  
20m, \$30

### The Blues Accordin' To Lightnin' Hopkins

In his own words and his "own own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbecue and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

The film reaches past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses.

1968, 16mm, color/so, 31m,  
\$50; video sale, \$89.95  
(VHS or Beta)



## Blank

### Spend It All

SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals—the bayou people in Cajun country."—*Times-Picayune*, New Orleans

The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives.

1971, 16mm, color/so, 40m, \$50; video sale, \$99.95 (VHS or Beta)

### A Well Spent Life

A WELL SPENT LIFE looks into the thoughts and music of Mance Lipscomb, 75-year-old philosopher-songster. Centering on Lipscomb—whom Blank described as "the closest thing to a Christ figure I have ever seen"—the film is also a revealing glimpse of a black farming community.

1971, 16mm, color/so, 44m, \$50; video sale, \$99.95 (VHS or Beta)

### Dry Wood

1973, 16mm, color/so, 37m, \$50; video sale, \$99.95 (VHS or Beta)

### Hot Pepper

DRY WOOD and HOT PEPPER form a fascinating two-part documentary on the life and music of the French-speaking blacks in southwest Louisiana's Cajun country.

"DRY WOOD features the music of 'Bois Sec' ('Dry Wood') Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a 'Mens Only'

supper, and a hog-butcherer party that takes the hog from kill to sausage.

"HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great accordionist mixes rock and blues with his unique version of 'Zydeco' music, a pulsating combination of Cajun French and African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank's most stunning photography) and into the streets and homes of his people."—Michael Goodwin, *City Magazine*

1973, 16mm, color/so, 54m, \$75; video sale, \$99.95 (VHS or Beta)

Note: DRY WOOD and HOT PEPPER may be rented together for \$100.

### Chulas Fronteras

CHULAS FRONTERAS, considered by Prof. Juan Rodriguez (and many others) as "absolutely the best Chicano documentary I have ever seen," provides a magnificent introduction to the most exciting Nortena musicians working today: Los Algres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role the music has in redeeming their lives by giving utterance to collective pain.

1976, 16mm, color/so, 58m, \$90; video sale \$99.95 (VHS or Beta)

### Always For Pleasure

ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans.

On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut level mythic quality, a resonance unique among American cities. ALWAYS FOR PLEASURE amplifies that resonance.

1978, 16mm, color/so, 58m, \$90; video sale \$99.95 (VHS or Beta)

### Del Mero Corazon

DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Nortena music tradition. Love songs are the poetry of daily life—a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dance halls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs—always sung from the heart. Stars: Leon Garza, Chavela Ortiz, Brown Express, Little Joe and La Familia and more.

1979, 16mm, color/so, 28m, \$50; video sale \$89.95 (VHS or Beta)

### Chicken Real

An industrial short made for the world's second-largest poultry producer, CHICKEN REAL incorporates subversive bits of satire in its promotion of the assembly-line approach to mass-manufacturing food. Music recorded in North Carolina, of a local group

playing all the chicken songs they knew.

"...It's Blank's funniest film, one that works on its own terms as a fascinating documentary on the chicken biz, and also as a humorous comment on itself.

Surreal images about—hundreds of chickens clucking toward a feeding belt, thousands of chicks huddled together in a giant breeding room, dead chickens flying across a table, passing through hellish flames on a conveyor, receiving giblet transplants. But the most interesting thing is that Blank evades the issue of chicken-death completely—skipping in an instant from live chickens to dead ones with absolutely no mention that birds are dying. It's the only Blank film in which death is never acknowledged—and as a result death pervades the picture as it does no other. Chicken of incomparable succulence."—Michael Goodwin, *Pacific Film Archive*, UC Berkeley

1980, 16mm, color/so, 20m, \$40

### Garlic Is As Good As Ten Mothers

"'Fight Mouthwash—Eat Garlic' is the call-to-arms of Les Blank's newest exploration of alternative American lifestyles. And why garlic—quite possibly the greatest culinary aid and natural cure-all known to mankind—should have gotten so much bad press in the first place is the curious (and distinctly political) paradox that Blank explores in his latest film...

"And what a film it is—Blank's best, I think. And it's absolutely obscene in its obsession with the growing and harvesting of garlic and the preparation, cooking and eating of garlic dishes—everything from whole sucking pigs to garlic soup...



"As in all of Blank's films, the people interviewed are beautiful, natural and full of zest for life. These garlic-lovers take great pride in their own identity, glorifying it in songs and dance and turning it into constant celebration..."—Rob Baker, *Soho Weekly News*

1980, 16mm, color/so, 51m, \$100; video sale \$99.95 (VHS or Beta)

### Garlic Is As Good As Ten Mothers

A shortened version of the original 51-minute film of the same title.

1980, 16mm, color/so, 30m, \$50; video sale \$89.95 (VHS or Beta)

### Werner Herzog Eats His Shoe

In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German filmmaker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed GATES OF HEAVEN, a highly acclaimed film about a pet cemetery—and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theatre. The film reveals an obsessive, self-destructive, almost super-human dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the need for a "new grammar of images." Definitely

the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

1980, 16mm, color/so, 20m, \$45; video sale \$89.95 (VHS or Beta)

### Burden Of Dreams

BURDEN OF DREAMS is a chilling but finely balanced account of what might ordinarily be considered artistic folly: German filmmaker Werner Herzog's obsession to complete the painfully plagued jungle shooting of FITZCARRALDO. Disaster after disaster befalls Herzog's tale of a penniless, opera-mad dreamer (Klaus Kinski) who risks everything to build a grand opera house in the jungle river port of Iquitos. Blank's film grows into a fascinating (and highly controversial) record of an obsessed genius and his battle to finish his project in the face of plane crashes, torrential rains, attacks by armed, hostile Indians, the loss of several leading actors, and the eruption of a full fledged border war around him. The obvious irony running through BURDEN OF DREAMS is that creating the movie FITZCARRALDO proved just as dubious and perilous an enterprise as the one on which it was based.

"Remarkable...one of the most candid, most fascinating portraits ever made of a motion picture director at work... There's never been anything else like it."—Vincent Canby, *The New York Times*

1982, 16mm, color/so, 94m, \$175, vs. 50%; video sale \$119.95 (VHS or Beta)

### Sprout Wings and Fly

Produced and co-directed by Alice Gerrard and Cece Conway. Edited by Maureen Gosling.

"SPROUT WINGS AND FLY is a compassionate, life-affirming, altogether extraordinary docu-

ment on old-timey Appalachian fiddler Tommy Jarrell. It's a fascinating film on the theme that art, music, dance, food and earthly pleasures help human beings live joyously in the face of certain death.

"Jarrell is a fabulous fiddler and ballad singer, and his music is the focus of the film, but Blank's camera and Mike Seeger's tape recorder capture much more than music... Most of all, they capture the sweetness and resilience of folkways where death is acknowledged—and held back for a time with shared celebration that may be lost forever to our cowardly Burger King culture.

"SPROUT WINGS AND FLY...offers fine old-timey music, crazy jive, a fascinating cast of backwoods characters—plus a compelling look at one of the central issues facing a civiliza-

tion fast losing its sanest ways."—Michael Goodwin, *Berkeley Monthly*

1983, 16mm, color/so, 30m, \$25; video sale \$89.95 (VHS or Beta)

### The Sun's Gonna Shine

A lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS...this film recreates Lighnin' Hopkins' decision at the age of eight to stop choppin' cotton and sing for his living. It includes a particularly fine version of "Trouble in Mind."

16mm, color/so, 10m, \$25

Note: The titles listed above for sale are also available in 3/4" video. Please contact Canyon Cinema for prices.



Twelve by Beth Block



## Blau



**The Lovers** by Beth Block

## Blau, Dick

### Up the Block One Sunday

"Unburdened by any sort of narration or pretension to convey a 'message,' the film is a sparkle of human energy sprouting in gospel singing and music. Blau, an experienced photographer, shows us here that he's a real jazz-man of the camera as his eye dances unforcefully with the emotionality of the performers in the film."—Andrej Zdravic

Award: Tokyo Experimental Film Festival, 1984

1982, 16mm, color/so, 12.5m, \$30

## Block, Beth

### Nocturnal Omission

A surrealist view of a teenage boy's fascination with womanhood as he confuses his feelings between his grandmother, his

sisters, and a beautiful young woman. The soundtrack incorporates the boy's fears of how the world sees his obsessions.

1972, 16mm, b&w/so, 10m, \$20

### Titles

"... the filmmaker is obsessed with shifting time, weird memories and the play of light with film frames. A bride keeps reappearing, evoking an atmosphere that might be from The Tibetan Book of the Dead—sinister not so much for the images but for a certain unspoken terror that the filmmaker ably evokes."—Linda Gross, *L.A. Times*

1974, 16mm, color/so, 17m, \$30

### Film Achters

To the Peter Pan song 'I Won't Grow Up,' a filmmaker edits himself into psychedelic oblivion.

A filmmaker's film, **FILM ACHERS** was described by the *L.A. Times*' Kevin Thomas as "going beyond boredom to pain." Isn't that what making a movie is all about?

1976, 16mm, color/so, 8m, \$15

### Twelve

The first three parts of a twelve-part film which explores the history of imagery. The first part consists of hand painted and scratched film, the second part incorporates the use of negative space and the third part uses elaborate optical printing techniques to incorporate photographic imagery into the increasingly complex images.

1977, 16mm, color/so, 9m, \$20

### The Lovers

A contemplation of the card from the tarot deck, **THE LOVERS** examines the myths of romantic love in twentieth century America.

1978, color/so, 3m, \$10

### Vital Interests

The news of two years is condensed into a single strange newscast which begins quite obviously in the past, then progresses through the present to a bizarre "future" consisting of real stories from the recent past. While the sound is unrelentingly grim, the picture reacts with comic simplicity to a world on the brink of destruction.

1982, 16mm, b&w/so, 15m, \$30

### The Art of Survival

**THE ART OF SURVIVAL** is a documentary film about *Target: L.A.*, an anti-nuclear arts festival which was held in downtown Los Angeles in 1982. The event drew over 5000 people to a multi-level parking structure on a sizzling

August weekend to see performances, installations, games of nuclear chance, dance and music. The focus of the film is on the logistical problems encountered by the artists' coordinating committee, as well as on the hundreds of art works which were created especially for this event. Features performance artists Cheri Gaulke, The Waitresses, Mother Art, and the Chambers Brothers Band.

1985, 16mm, color/so, 30m, \$50; video sale, \$20 (VHS)

## Bodien, Earl

### Portrait One Earl James Barker

A framed portrait. The subject (E.J.B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

16mm, b&w/si, 18m, \$20

### Portrait Two, The Young Lady

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

Dedicated to a memory of Bruce Baillie.

16mm, b&w/si, 3m, \$5

## Brakhage, Stan

### Desistfilm

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950's; breathtaking camera work; entire cinematic conception and execution is brilliant."—Willard Maas



Other distribution: Film-Makers' Cooperative, N.Y.

1954, 16mm, b&w/so, 7m, \$15, sale \$169

## The Way to Shadow Garden

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden.

"...creates a tormented, claustrophobic world...this wild study of a tortured youth has astonishing moments of brilliance."—*Film No. 12*

Other distribution: Film-Makers' Cooperative, N.Y.

1954, 16mm, b&w/so, 10m, \$17, sale \$191.10

## In Between

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surreal tradition.

Other distribution: Film-Makers' Cooperative, N.Y.

1955, 16mm, color/so, 10m, \$22, sale \$247

## Reflections On Black

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"...a search into the hidden, unspoken, elusive drama of relations among men and women..."—Parker Tyler

Awards: Creative Film Foundation, Award of Distinction; Brussels International Film Festival, Prize of the Selection Jury, 1958.

1955, 16mm, b&w/so, 12m, \$18, sale \$202.80

## The Wonder Ring

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go round.

1955, 16mm, color/si, 6m, \$17, sale \$187.20

## Nightcats

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro."—Parker Tyler

1956, 16mm, color/si, 8m, \$22, sale \$241.80

## Daybreak and Whiteye

Sound by Brakhage.

These two films investigate frustrations in loving, DAYBREAK with a girl as object, WHITEYE with the camera as subject.

"...a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white."—Jonas Mekas

1957, 16mm, b&w/so, 8m, \$16, sale \$176.80

## Loving

"The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving."—Cinema 16

1957, 16mm, color/si, 6m, \$12, sale \$136.50

## Anticipation Of The Night

The daylight shadow of a man in its movement evokes lights in the night. A rose held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born

of water with its promisory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.

"...a film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next

to the known in a significant relationship, by metamorphosing one visual statement into another."—P. Adams Sitney

1958, 16mm, color/si, 42m, \$84, sale \$936

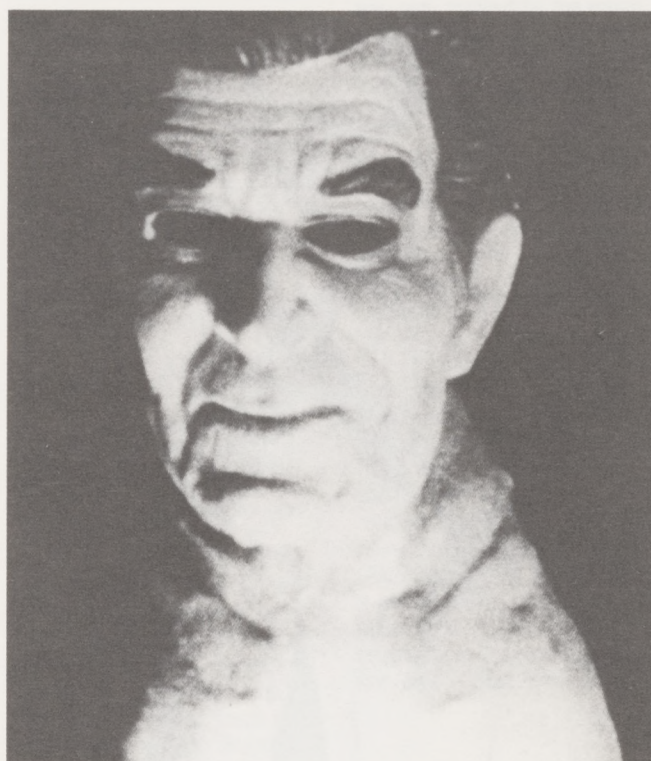
## Wedlock House: An Intercourse

"The first months of marriage, with moments of mutual awareness, frightening understandings, lovemaking."—Cinema 16

1959, 16mm, color/si, 11m, \$14, sale \$159.90

## Window Water Baby Moving

"...Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so



Vital Interests by Beth Block



## Brakhage

forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies."—Arthur Winsten, *The New York Post*

Brussels International Film Festival, 1964

1959, 16mm, color/si, 12m, \$33, sale \$369.20

### Sirius Remembered

"I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm-structures or rhythm-intervals might be con-

sidered like the birth of some kind of son."—Stan Brakhage

1959, 16mm, color/si, 12m, \$28, sale \$312

### The Dead

"...a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetoric exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to be less a symbol of death than a death-like sensation."—Donald Sutherland

"Europe, weighted down so much with that past, was THE DEAD. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. THE DEAD

became my first work, in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making THE DEAD kept me alive."—Stan Brakhage

Award: Brussels International Film Festival, 1964

1960, 16mm, color/si, 11m, \$25, sale \$280.80

### Thigh Line Lyre Triangular

"Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three dimensional logic, colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves—spots before my eyes, so to speak—and it's a very intensive, disturbing, but joyful experience. I've seen that every time a child was born... Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time."—Stan Brakhage

Award: Brussels International Film Festival, 1964

1961, 16mm, color/si, 5m, \$16, sale \$182

### Blue Moses

"A meat enigma spoken in eternal language of director, con man, and magician. It's about the sham flesh that men create to dam the streaming of truth from their muscles and senses ...a molecule of revelation in the shape of a drama thrown off by the artist between ANTICIPATION and DOG STAR MAN."—Michael McClure

1962, 16mm, b&w/so, 11m, \$18, sale \$208

### Oh Life, A Woe Story, The A-Test News

Three TV "concretes."

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 16mm, b&w/si, 5m, \$10, sale \$78

### Mothlight

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

"What a moth might see from birth to death if black were white and white were black."

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine."—Jonas Mekas

MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being."—Ken Kelman

Awards: Brussels International Film Festival, 1964; Spoleto Film Festival, 1966.

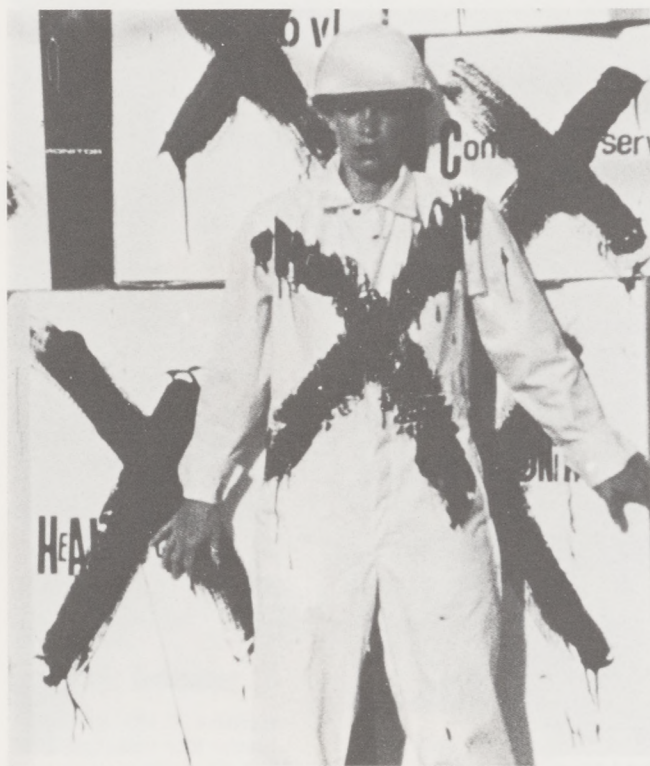
1963, 16mm, color/si, 4m, \$11, sale \$124.80

### Dog Star Man

"DOG STAR MAN is the most self-sufficient and innocent film...in the sense that Chaplin is. No music is needed to watch Chaplin...because his dance is all the music that we need.

"DOG STAR MAN is silent in the sense that the greatest silent films are.

"In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, to tongue



The Art Of Survival by Beth Black



and face... The film breathes and is an organic and surging thing...it is a colossal lyrical adventure dance of image in every variation of color."—Michael McClure, *Art Forum*

1961-1964, 16mm, color/si, 78m, \$151, sale \$1,677

### Prelude: Dog Star Man

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"PRELUDE is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body...the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen."—Paul Beckley, *N.Y. Herald-Tribune*

"Four basic visual themes dominate PRELUDE: 1) the four elements, air, earth, fire and water; 2) the cosmos represented in stock footage of the sun, the moon, and the stars; 3) Brakhage's household—himself, his dog and cat, his baby and particularly his wife's nude body; and 4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader."—P. Adams Sitney

1961, 16mm, color/si, 25m, \$57, sale \$630.50

### Dog Star Man: Part 1

"In the tradition of Ezra Pound's vorticism, PART 1 is a Noh drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the inter-

relationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece...appreciated (as) it is understood within the context of the entire mosaic."—P. Adams Sitney

1962, 16mm, color/si, 30m, \$63, sale \$695.50

### Dog Star Man: Part 2

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film...images of life, regeneration...spring and early morning."—P. Adams Sitney

1963, 16mm, color/si, 7m, \$16, sale \$182

### Dog Star Man: Part 3

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility...midsummer and high noon."—P. Adams Sitney

1964, 16mm, color/si, 11m, \$28, sale \$312

### Dog Star Man: Part 4

"The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of PRELUDE. Death, cast into the future by the question, 'What is death like?' is recognized as the lens through which we grasp the limitlessness of life."—P. Adams Sitney

1964, 16mm, color/si, 5m, \$16, sale \$182

### Three Films: Bluewhite, Blood's Tone, Vein

Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation."

1965, 16mm, color/si, 10m, \$25, sale \$280.80

### Fire Of Waters

Sound by Brakhage.

Inspired by a statement in a letter from poet Robert Kelly: "The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste,"—this film is a play of light and sounds upon that theme.

Other distribution: Film-Makers' Cooperative, N.Y.

1965, 16mm, b&w/so, 10m, \$15, sale \$171.60

### Pasht

In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).

1965, 16mm, color/si, 5m, \$12, sale \$136.50

### Two: Creeley/McClure

Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original forms as here indicated.)

1965, 16mm, color/si, 5m, \$10, sale \$84.50

### The Horseman, The Woman, And The Moth

A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold-as-textures of the figures and forms of the drama—some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly

on the celluloid...so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnogogic vision—edited into 'themes and variation' that tell 'a thousand and one' stories while, at the same time, evoking Baroque music...the primary musical inspiration being the harpsichord Sonatas of Domenico Scarlatti.

1968, 16mm, color/si, 26m, \$41, sale \$457.60

### Scenes From Under Childhood Section #1

"A visualization of the inner world of foetal beginnings, the infant, the baby, the child—a shattering of the 'myths of childhood' through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it...a 'tone poem' for the eye—very inspired by the music of Oliver Messiaen. (The visual imagery was inspired by Messiaen—NOT the Sound Track.)

"I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the 'sound problem' of motion picture aesthetic take this opportunity to experience the film both silently and then with sound track. My study of this particular Section #1 has convinced me to leave the sound track version available—for 'study' purposes only—until the entire SCENES FROM UNDER CHILDHOOD, in all its Sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only."—Stan Brakhage



## Brakhage

Note: A sound version of this section of the film is still available.

1967, 16mm, color/si, 25m, \$69, sale \$811.50 (sound version; \$767.00 (silent version))

### Scenes From Under Childhood Section #2

(A continuation of the above-described work).

1969, 16mm, color/si, 40m, \$104, sale \$1,157

### Scenes From Under Childhood Section #3

(A continuation of the above-described work).

1969, 16mm, color/si, 25m, \$69, sale \$767

### Scenes From Under Childhood Section #4

(A continuation of the above-described work).

1970, 16mm, color/si, 45m, \$104, sale \$1,157

### The Weir-Falcon Saga

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was 'true' to the feeling, tho not the images, of those dreams in the editing of this and the following two films. The three films 'go' very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a 'Chapter No. 2' of *The Book of Film* I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter No. 1); and yet these 'Weir-Falcon' films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them, but there is an excerpt from

"The Spoils" by Basil Bunting, which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop/accurate, unforeseen/and absolute, between/wind-ripples over harvest? Dread/of what's to be, is and has been—/were we not better dead?/His wings churn air/to flight./Feathers alight/with sun, he rises where/dazzle rebuts our stare,/wonder our fright."

1970, 16mm, color/si, 30m, \$61, sale \$676

### The Machine Of Eden And After

The Machine (of Eden) *operates* via 'spots'—from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera; these 'mis-takes' give birth of 'shape' (which, in this work, is 'matter' subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be *immediately* seen, in its own light): the 'dream' of Eden will speak for itself.

1970, 16mm, color/si, 14m, \$28, sale \$312

### The Animals Of Eden And After

THE ANIMALS OF EDEN AND AFTER was completed about two months ago: it is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

1970, 16mm, color/si, 35m, \$69, sale \$767

### The Act Of Seeing With One's Own Eyes

In the Fall of 1971 I began photographing in the Allegheny Coroner's Office in downtown

Pittsburgh. Thanks to the help of Sally Dixon, head of the Film Department at the Carnegie Museum, and the kind cooperation of Coroner Wecht, I was to be permitted to photograph Autopsy—a term which comes from the Greek meaning: "The act of seeing with one's own eyes." Within two weeks I had completed the photography; and I felt at that time that this film would be the third in a trilogy beginning with the film EYES and followed by DEUS EX.

"...Stan Brakhage, entering, *with his camera*, one of the forbidden, terrific locations of our culture, the autopsy room. It is a place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes.

"What was to be done in that room, Stan? and then, later, with the footage? I think it must have been mostly to stand aside: to 'clear out,' as much as possible, with the baggage of your own expectations, even, as to what a work of art must look like; and to see, with your own eyes, what coherence might arise within a universe for which you could decree only the boundaries."—Hollis Frampton

1971, 16mm, color/si, 32m, \$61, sale \$673.40

### Angels'

This then the property of many angels.

1971, 16mm, color/si, 2m, \$10, sale \$72.80

### Eyes

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Times—some of the more obscure Public Figures which the average imagination turns into "bogeyman"...viz: Policemen, Doctors, Soldiers,

Politicians, etc.:—I was at last permitted to ride in a Pittsburgh police car, camera in hand, the final several days of September 1970—this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris—who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion—therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.

1971, 16mm, color/si, 35m, \$66, sale \$737.10

### Deus Ex

I have been many times very ill in hospitals; and I drew on all that experience while making DEUS EX in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of S.F.'s Mission District: while waiting for medical help, I had held myself together by reading an April-May 1965 issue of "Poetry Magazine"; and the following lines from Charles Olson's "Cole's Island" had especially centered the experience, "touchstone" of DEUS EX, for me: Charles begins the poem with the statement, "I met Death—" and then: "He didn't bother me, or say anything. Which is/not surprising, a person might not, in the circumstances;/ or at most a nod or something. Or they would. But they wouldn't,/or you wouldn't think to either, if it was Death. And/He certainly was, the moment I saw him." The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen as equivalent to Aztec ritual sacrifice...the lengths men go to to avoid so



simple and straight a relationship with Death as Charles Olson managed on/in "Cole's Island."

1971, 16mm, color/si, 35m, \$61, sale \$682.30

### Door

This the only all-inclusive autobiography I've yet managed; and as I'm still alive, it is to be understood as a metaphor which defines the limits of expectation.

1971, 16mm, 2m, color/si, \$10, sale \$58.50

### Fox Fire Child Watch

Ken, Flo and Nisi Jacobs in the Syracuse Airport: this is what you might call baby-sitting in the swamp.

1971, 16mm, color/si, 3m, \$10, sale \$72.80

### The Peaceable Kingdom

This film, one of the most perfect it has ever been given to me to make, was inspired by the series of paintings of the same title by Edward Hicks.

1971, 16mm, color/si, 8m, \$17, sale \$184.60

### Western History

A thumbnail History of the Western World, all centered around the basketball court.

1971, 16mm, color/si, 8m, \$18, sale \$200.20

### Sexual Meditation: Room With View

Directly in the tradition of SEXUAL MEDITATION #1: Motel, this 'sequel' does explore further possibilities of nudes in a room.

1972, 16mm, color/si, 4m, \$10, sale \$84.50

### Sexual Meditation: Faun's Room, Yale

This, the third of the Sexual Meditation Series, might also be seen as a triangular portrait of Julia and P. Adams Sitney and Jane Brakhage.

1972, 16mm, color/si, 3m, \$10, sale \$65

### Sexual Meditation: Office Suite

This film evolves from several years' observation of the sexual energy which charges the world of business and the qualities of palatial environ which this energy often creates. It is one of the most perfect films that has been given to me to make.

1972, 16mm, color/si, 4m, \$10, sale \$78

### Sexual Meditation: Hotel

This film takes its cue from that ultimate situation of Sex/Med/masturbation—the loft-and-lonely hotel room. It is thus easily twice the length and complexity of any other in the series.

1972, 16mm, color/si, 8m, \$13, sale \$132

### Sexual Meditation: Open Field

This film takes all the masturbatory themes of previous "Sexual Meditations" back to the source in pre-adolescent dreams. "Open Field" is in the mind, of course, and exists as a weave of trees, grasses, waters and bodies poised and fleeting at childhood's end. The scene is lit as by sun and moon alike and haunted by the pursuivant adult.

1972, 16mm, color/si, 8m, \$14, sale \$156

### The Riddle Of Lumen

The classic riddle was meant to be heard of course. Its answers are contained in its questions;

and on the smallest piece of itself this possibility depends upon SOUND—'utterly,' like they say...the pun is pivot. Therefore, my "Riddle of Lumen" depends upon qualities of LIGHT. All films do, of course. But with "The Riddle of Lumen" the "hero" of the film is light itself. It is the film I'd long wanted to make—inspired by the sense, and specific formal possibility of the classical English Language riddle...only one appropriate to film and, thus, as distinct from language as I could make it.

1972, 16mm, color/si, 17m, \$32, sale \$349.70

### The Shores Of Phos: A Fable

Phos equals light, but then I did also want that word within the title which would designate place, as within the nationalities of 'the fabulous'—a specific country of the imagination with tangible shores, etc. The film adheres strictly to the ordinary form of the classic fable.

1972, 16mm, color/si, 10m, \$22, sale \$244.40

### The Presence

This is the rachety Japanese wood-block style—a short "spook movie."

1972, 16mm, color/si, 3.5m, \$10, sale \$97.50

### The Wold Shadow

"Wold" because the word refers to "forests" which poets later made "plains" and because the work also contains the rustic sense "to kill"—this then my laboriously painted vision of the god of the forest.

1972, 16mm, color/si, \$10, sale \$80.60

### The Process

LIGHT was primary in my consideration. All senses of "process" are (to me) based primarily on "thought-process"; and "thought process" is based primarily on "memory re-call"; and that, as any memory process (all process finally) is electrical (firing of nerve connection) and expresses itself most clearly as a 'back firing' of nerve endings in the eye which DO become visible to us (usually eyes closed) as "brain movies"—as Michael McClure calls them. When we are not re-constructing "a scene" (re-calling something once seen), then we are watching (on the "screen" of closed eye-lids) the very PROCESS itself.

1972, 16mm, color/si, 13.5m, \$20, sale \$218.40

### Sincerity I

This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word "sincerity" to sustain my working along these lines of thought with this autobiographical material: (1) Ezra Pound's marvelous mistranslation of a Chinese ideogram—"Sincerity...the sun's lance coming to rest on the precise spot verbally"... (of which I would change, for my purposes, the last word to "visually"), (2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu—"Sym-keros...same-growth (Ceres) create...of the same growth," and (3) Hollis Frampton's track of-it to "the greek," viz—"a glazed pot (i.e. one which will hold water)." This film might best be seen, then, as a graph of light equivalent to autobiographical thought process.

1973, 16mm, color/si, 27m, \$55, sale \$608.40



## Brakhage

### Skein

A loosely coiled length of yarn (story)...wound on a reel—my parenthesis! This is a painted film (inspired by Nolde's "unpainted pictures").

1974, 16mm, color/si, 5m, \$11, sale \$123.50

### Aquarlen

"EN"?—as the dictionary has it: "made of, of, or belonging to" (then) Aquarius/an. This is my first conscious make of a "tone poem" film.

1974, 16mm, color/si, 5m, \$10, sale \$67.60

### Sol

"1: SUN 2: not cap: GOLD—used in alchemy 3: the sun-god of the ancient Romans"; but then also, as I understand it, a French word for earth, wherefrom we get our "sail"; and then (puns always intended, as I hear them): soul...This also, then, a tone poem film.

1974, 16mm, color/si, 4m, \$10, sale \$119.60

### Flight

Pun on "light" intended—that short preceeding expellation of breath perhaps the "subject matter" of this film which centers on consideration of death. It is the third tone poem film and did much surprise me by thus completing a trilogy of the "4 classical Elements."

1974, 16mm, color/si, 5.5m, \$11, sale \$126.10

### Domnlon

The "Dynamo theories" of Henry Adams portrayed first person/sexual vision: an American businessman as lord of all he surveys.

1974, 16mm, color/si, 4m, \$10, sale \$114.40

### Hymn to Her

"HER" to me is always Jane, in the first place, but also Hera: "goddess of women and marriage," naturally enough. Then, too, as it is a hymn of light, and as he/me feels the self that way, it sings of and to itself.

1974, 16mm, color/si, 2.5m, \$10, sale \$85.80

### Clancy

This is a portrait of the man I choose to call "the greatest I've known": Clancy, whom the fates surnamed Sheehy, personifies for me that which is simply human beyond condition and all conditioning.

1974, 16mm, color/si, 4.5m, \$10, sale \$101.40

### Star Garden

The "STAR," as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At "high noon" (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined light-source gradually back thru aftertones and imaginings of the "stars" of the film till it achieves a one-to-one relationship with the moon again. This "sun" of the mind's eye of every viewer does not necessarily correspond with the off-screen "pictured sun" of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise, it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heaven."

1974, 16mm, color/si, 22m, \$44, sale \$494

### The Stars Are Beautiful

This is the first sound film I've completed since 1962—the first sync-sound ever. It is a philosophical film...extending the realm of "Blue Moses." Its finest viewer, so far, has written: "The sun,—moon—and stars, really are the footprints of God.—/'"—and the broken fragments of the mirror that reflects reality.—/'"—and they are quite beautiful. I had not seen them before.—/'"—John Newell

This project was supported by a grant from the National Endowment for the Arts.

The film is dedicated to James Broughton.

1974, 16mm, color/so, 19m, \$43, sale \$477.10

### The Text of Light

"All that is is light"—Dun Scotus Erigena:

"To see a world in a grain of sand"—William Blake:

These the primary impulses while working on this film. It is dedicated to Jim Davis who showed me the 'first spark' of refracted film light.

1974, 16mm, color/si, 71m, \$109, sale \$1,209

### "He Was Born, He Suffered, He Died"

The quote is Joseph Conrad answering a critic who found his books too long. Conrad replied that he could write a novel on the inside of a match-book cover, thus (as above), but that he "preferred to elaborate." The "Life" of the film is scratched on black leader. The "elaboration" of color tonalities is as the mind's eye responds to hieroglyph.

1974, 16mm, color/si, 7.5m, \$16, sale \$179.40

### Short Films 1975 1-10

This is a series of ten deliberately untitled films, each separated on

the reel by several feet of black leader. As I wish also to make them individually identifiable, I'll provide the following description of beginning and end shots of each: No. 1 begins with blue negative face of child, ends with single centered eye; No. 2 begins with blowing snow, ends with lamp stand and lights of the city; No. 3 begins with landscape/sunset thru mist, ends with window sill; No. 4 begins with green tiled bathroom, ends with golden mirrored image of cameraman; No. 5 begins with back of airplane seat, ends with horizontal streaks of bold light; No. 6 begins with brown light thru quartz crystal, ends with candle wick burning and circled by boiling gold flecks; No. 7 begins with raccoon in rose light, ends with fading face of child; No. 8 begins with white lamp post, green tree leaves, and window, and ends with flashing window light on brown wall of motel room; No. 9 begins with rocks, tree trunk and plants in glow of light, ends with green and gold forest scene; No. 10 begins with flash of scratched "lightning," ends with moving dot, screen fading out.

1975, 16mm, color/si, 40m, \$78, sale \$868.40

### Sincerity II

This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan, and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies," "out-takes," and the like, salvaged from my photography over the years.

It is of the Brakhage family's coming into being.

It is composed in the light of those electrical traces we call "memory"; and it is as true to that "thought process" as I was enabled to make it.



This project was supported by a grant from the National Endowment for the Arts.

1975, 16mm, color/si, 40m, \$76, sale \$848.90

## Short Films 1976

Four films verging on portraiture, converging to make a drama for all seasons, starring:

Jane Brakhage as The Dreamer; Bob Benson as The Magnificent Stranger; Omar Beagle as The Snow Plow Man; and Jimmy Ryan Morris as The Poet and as Doc Holliday.

1976, 16mm, color/si, 25m, \$42, sale \$461.50

## Super 8mm Films

The following films were all made in 1976. I do not wish to describe them.

When I entered films in the Experimental Film Competition of the 1958 World's Fair, I included the following statement in protest to their demand for "summary of the subject" (description). I've finally got around to reading my own statement and taking it seriously. In 1958 I did provide descriptions of each film entered—my only mistake. Now I simply quote the clarity of that long ago protest, finally comprehended:

"I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist on his work. It is my belief that statements by the artist, particularly in print, aesthetically speaking, would better have been included in that work in the first place.

"If a film is a work of moving visual art, it is its own subject and subject only to itself. The extent to which a film can be described is the extent to which it is deficient as a work of visual art. If the 'summary of the subject' of a film can be

interpreted as that which is intended to inspire perception in the viewer, rather than as that which attempts to describe the film for the viewer, then (the title) is my 'summary of the subject.' "

## Sketches

1976, S8mm, color/si, 9m, \$15, sale \$211.20

## Gadfiles

1976, S8mm, color/si, 12.5m, \$15, sale \$288

## Airs

1976, S8mm, color/si, 20m, \$32, sale \$409.20

## Window

1976, S8mm, color/si, 10.5m, \$15, sale \$216

## Trio

1976, S8mm, color/si, 6.5m, \$12, sale \$168

## Desert

1976, S8mm, color/si, 11m, \$20, sale \$270

## Rembrandt, Etc., And Jane

1976, S8mm, color/si, 17.5m, \$24, sale \$342

## Highs

1976, S8mm, color/si, 16.5m, \$10, sale \$150

## Absence

1976, S8mm, color/si, 8m, \$13, sale \$180

## The Dream, N.Y.C., The Return, The Flower

1976, S8mm, color/si, 24.5m, \$33, sale \$462

## Tragoedia

This film was conceived about 10 years ago when I heard Norman O. Brown define "Tragedy" as "goat-song" (or as Webster has it: "Greek *tragoidia* fr.

*tragos* goat + *aiedein* to sing; prob. fr. the satyrs represented by the original chorus"). I disagree with the last part of the Webster explanation and tend to think that the quality of sound of goats crying did prompt the Greeks to choose this term for their drama. In any case, the film TRAGOEDIA is also ironic (thus, perhaps the Latin of its title) as often is goat "lamentation"; and finally I should quote this from O.E.D.: "As to the reason of the name many theories have been offered, some even disputing the connexion with 'goat'."

1976, 16mm, color/si, 35m, \$74, sale \$825.50

## The Domain Of The Moment

Here are four films in contemplation upon those events which are so centered upon one moment that chronology seems almost obliterated or at least unimportant in remembrance. Most animals seem, to me, to inhabit this eventuality as a norm. I was permitted to share such experience, camera in hand, with several creatures these four non-times; but it was the memory of those experiences which made it possible to edit a formal equivalent for the continuity art of film.

1977, 16mm, color/si, 18m, \$30, sale \$336.70

## The Governor

On July 4, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20, I spent the morning in his office in the state capitol and the afternoon with himself and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor's mansion and finally with Governor Lamm in his office again. These two days of photography

took me exactly one year to edit into a film which wove itself through multiple superimpositions into a study of light and power.

1977, 16mm, color/si, 60m, \$112, sale \$1,248

## Bird

This is the first clear vision I've had of the hot-blooded dinosaurs still living among us.

1978, 16mm, color/si, 4m, \$10, sale \$86.45

## Burial Path

The film begins with the image of a dead bird.

The mind moves to forget, as well as to remember: this film, in the tradition of "Thot-Fal'n," graphs the process of forgetfulness against all oddities of remembered bird-shape. The film might best be seen along with "Sirius Remembered" and "The Dead" as the third part of a trilogy.

1978, 16mm, color/si, 15m (18fps), \$19, sale \$208

## Centre

A series of narrative events, stories if you like, but so clustered visually as to have a center, so to speak, slightly off center.

1978, 16mm, color/si, 13m, (18fps) \$21, sale \$235.30

## Duplicity

A friend of many years' acquaintance showed me the duplicity of myself. And, midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblance of sincerity. Then a dream informed me that "Sincerity IV," which I had just completed, was such a semblance. The dream ended with the word "Duplicity" scratched white across the closed eyelids (as the title "The Weir-Falcon Saga" had been given to me). I saw that the film in question demonstrated a duplicity of relationship between the Brakhages and animals (Totemism) and environs (especially trees),



## Brakhage

visiting friends (Robert Creeley, Ed Dorn, Donald Sutherland, Angelo DiBenedetto and Jerome Hill among them) and people-at-large. I saw that the film shifted its compositions equally along a line of dark shapes as well as light, and that it did not progress (as did earlier Sincerities) but was rather a correlative of "Sincerity I."

Accordingly I changed the title to "Duplicity."

1978, 16mm, color/si, 23m, \$48, sale \$462

### Duplicity II

This, the 2nd film of the continuing autobiographical Duplicity series, is composed of superimpositions much as the mind "duplicates" remembered experience into some semblance of, say, composed surety rather than imbalanced accuracy—as thought may even warp "scene" into symmetry, or "face" into multitudinous mask. What will have been becomes what will be being. I've tried to "give the lie" to this genesis of all white-lying.

1978, 16mm, color/si, 20m, \$32, sale \$353.60

### Nightmare Series

Four films so related to each other as to be an equivalent to that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night. A decade and 1/2 ago, poet Robert Kelly told me that the "crucial work" of our time might be what he calls "the dream work": I hope, with this SERIES, to have entertained his challenge more thoughtfully than with any previous "dream" filmmaking. In homage to Sigmund Freud and Surrealism, this film proposes clear visual alternatives to the consideration of both "The Interpretation of ..." and all previous representations of...dreaming.

1978, 16mm, color/si, 20m, \$43, sale \$481

### Purity, and After

Two short films, the first NOT about purity itself, whatever that might be, but rather an equivalent of the process of searching for purity in the mind...the second film, then, thought's rebound from that.

1978, 16mm, color/si, 5m (18fps), \$10, sale \$110.50

### Sincerity III

In the autobiographical tradition of the earlier Sincerities, this film takes up the light-threads of our living 14 years ago when the Brakhage family found home and "settled," like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology: thus, along lines-of-thought of growing and shifting physicality, events *can* seem to be occurring simultaneously (a thought-process 'kin to that of "The Domain of the Moment"), and the memory of such a time IS prompted and sustained by details of living usually overlooked or taken-for-granted (such as Proust's cookie which prompted "The Remembrance of Things Past"). Michael McClure's "Fleas" and Andrew Noren's "The Exquisite Corpse I" were additional sources of inspiration for the making of this work.

1978, 16mm, color/si, 35m, \$78, sale \$848.90

### Sluice

It is a wooden silver-retrieving sluice, thus light-catch awash with something like "cheek and jowl clippings of Argentine bulls" (as Hollis Frampton reminds us) and many chemical residues of earth. My mind has grown TREE out of the forest of all of it.

1978, 16mm, b&w/si, 6m (18fps), \$10, sale \$89.70

### Thot-Fal'N

This film describes a psychological state 'kin to "moon-struck," its images emblems (not quite symbols) of suspension-of-self within consciousness and then that feeling of "falling away" from conscious thought. The film can only be said to "describe" or be emblematic of this state because I cannot imagine symbolizing or otherwise representing an equivalent of thoughtlessness itself. Thus the 'actors' in the film, Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Allen Ginsberg, Peter Orlovsky, and Philip Whalen are figments of this Thought-Fallen PROCESS as are their images in the film to themselves being photographed.

1978, 16mm, color/si, 9m (18fps), \$25, sale \$273

### 23rd Psalm Branch: Part I

1966/1978, 16mm, color/si, 30m (18fps), \$88, sale \$980.40

### 23rd Psalm Branch: Part II

This work, created in regular 8mm a decade ago, was in great danger (as all the "Songs") of being lost forever due to deterioration of the Original and all Lab Masters. Despite great expense, I've managed to enlarge the Original (step-printed) into a 16mm Master. I chose this film (above all other "Songs") FIRST because the multiple splices and hand-painted sections of it endangered it most AND because I fear the war-inclination of this society at this time once again.

"...an apocalypse of the imagination."—P. Adams Sitney

1966/1978, 16mm, color/si, 30m (18fps), \$81, sale \$525.60

@

The first film of mine which is so very much there where it's at THAT it deserves visual symbol as title and no further explanation from me at/et? all.

1979, 16mm, color/si, 6m (18fps), \$13, sale \$145

### Creation

"... almost like the Earth itself—the green ice covered rocks, the slicing feeling, the compressive feeling of the glaciers. The whole time I was watching I kept thinking that you were a master of the North, the arctic landscape—the dark red flowers in the dusky light, the deep blue light, the tall trees with the running mists, and Jane looking...the ice, the water, the moss, the golden light. A visual symphony..."—Hollis Melton

1979, 16mm, color/si, 17m, \$37, sale \$409.50

### The Roman Numeral Series

THE ROMAN NUMERAL SERIES is dedicated to Don Yannacito.

This begins a new series of films which would ordinarily be called "abstract," "non-objective," "non-representational," etc. I cannot tolerate any of those terms and, in fact, had to struggle against all such historical concepts to proceed with my work. Midst creative process, the sound "imagistic" kept ringing in my ears. It seems to be an enjambment of Latin and Greek; but Charlton T. Lewis' *Elementary Latin Dictionary* gives me (via Guy Davenport) "image"



...Sanskrit=AIC="like," GNOSIS "knowledge," GHOSTIC=AGNOSCO="to recognize/to know" and the happier IMAGINOSUS "full of fancies"/"fantasies," illustrated by Catullus' singular use (perhaps creation of the term?) in the line "His mind solidly filled with fancies of a girl." Even though exhausted by this etymological pursuit, and despite my prejudice against taking on "foreign airs" of tongue, "Imagnotic" keeps singing in my head and escaping my lips in conversation. I'm not sure if this work is titled "I" for "Imagnotic" or "I" as designating first person singular or "I"/Roman Numeral One.

1979, 16mm, color/si, 6m, \$13, sale \$143

## II

Now that "II" has been completed, one would suppose that the above film "I" is "One" ...unless, of course, this film's spoken title is "aye-aye" or even, perhaps, slyly referring to the two "eyes" which made it, as distinct from the singularity of vision which flattened space in the making of its predecessor.

1979, 16mm, color/si, 9m (18fps), \$17, sale \$185.25

## III

The third in this series of Imagnotic Films seems particularly magic to me in as much as I cannot even remember the photographic source of these images or, thus, of having taken them.

1980, 16mm, color/si, 2m (18fps), \$10, sale \$58.50

## IV

It was while studying this film that I decided to group these "romans" under the title ROMAN NUMERAL SERIES and to give up the term "Imagnotic" altogether. The term "deja vu" comes to mind each time I view this film—this, then,

somehow the "echoing" of the birth of imagery.

1980, 16mm, color/si, 2m, (18fps), \$10, sale \$60.45

## V

An imagery sharp as stars and hard as the thought-universe (turning back upon itself) absorbed in gentle patterns of contemplation.

1980, 16mm, color/si, 3m (18fps), \$12, sale \$81.25

## VI

What shall one say?

1980, 16mm, color/si, 13m (18fps), \$19, sale \$243.25

## VII

What CAN one say?—that won't limit by language, the complexity of moving visual thinking?...the skein of pattern that seeks to make its own language.

1980, 16mm, color/si, 5m (18fps), \$17, sale \$118.30

## VIII

This is the most formal of all these works.

1980, 16mm, color/si, 4m (18fps), \$10, sale \$95.55

## IX

This is the most absolute.

1980, 16mm, color/si, 2m (18fps), \$10, sale \$273

## Duplicity III

The final Duplicity in this series does seem a resolve with the term. All previous visual manifestations have been extended (thru 4-roll superimpositions) to their limit. Obvious costumes and masks. Drama as an ultimate play for truth, and totemic recognition of human animal life-on-earth dominate all the evasions duplicity otherwise affords.

1980, color/si, 30m (18fps), \$55, sale \$548

## Made Manifest

"Every man's work shall be made manifest, for the day shall declare it, because it shall be revealed by fire and the fire shall try every man's work of what sort it is." 1 Corinthians 1-13

1980, 16mm, color/si, 12m, \$20, sale \$252

## Other

A film photographed in Amsterdam but dedicated to capturing a quality of mind engendered there—not, certainly, alienation (as often in travel) but rather some heightened sense of being other. Dedicated to Virgil Grillo.

1980, 16mm, color/si (18fps), \$10, sale \$78.65

## Salome

Portrait of the great chess master, aesthetician, human being, Eugene Salome.

1980, color/si, 3m (18fps), \$10, sale \$58.50

## Sexual Meditation #1: Motel

This film was originally photographed in 1970 in regular 8mm. It has now, a decade later, been blow up to 16mm so that it can join the rest of the Sexual Meditation series.

1980, 16mm, color/si, 6m (18fps), \$10, sale \$132

## Sincerity IV

This, the sixth film of the Sincerity/Duplicity series, seems rooted in the earliest tradition of my work, Psycho-Drama, as well as in the most recent, Imagnotic, directions taken. It is remembrance as well as thought which fashions it in lonely hotel rooms, sincere return of the mind to that which is loved, ephemeral faces of children growing older, familiar objects interwoven with easy alien familiarity, the images of strangers

in UNeasy identification, sexual posture and the lure of the Beloved as irreducible image.

1980, 16mm, color/si, 40m, \$78, sale \$864.50

## Sincerity V

This, then, finishes eleven years of editing drawing on 30-some years of photography. I will surely work autobiographically again, but the modes of "Sincerity and Duplicity" seem completed with this film which on the one hand is as simple in its integrity-of-light as those follow-the-ball "sing-along" early silent movies and on the other as complicated as teen-age metamorphosis. Childhood dissolves in flame, struck from the hearth.

1980, 16mm, color/si, 45m, \$78, sale \$946

## Songs 1-7

1966/1980, 16mm, color/si, 28m (18fps), \$49, sale \$402

## Songs 8-14

After much technical difficulty and elaborate color RE-creation, I've managed to enlarge the REGULAR 8mm "Songs 1-14" into 16mm films, which saves them from extinction...AND permits them a larger public life... "Go, little naked and impudent songs"...into the auditoriums of the world and live... awhile longer.

SONGS 1-7: Portrait of a lady; fire and a mind's movement in remembering; three girls playing with a ball (hand painted); a childbirth song; the painted veil via moth-death; San Francisco.

SONGS 8-14: Sea creatures; wedding source and substance; sitting around; fires, windows, an insect, a lyre of rain scratches; verticals and shadows caught in glass traps; a travel song of scenes and horizontal; molds, paints and crystals.

1966/1980, 16mm, color/si, 30m (18fps), \$56, sale \$504



## Brakhage

### Songs 16-22

SONG 16—a flowering of sex as in the mind's eye, a joy; SONGS 17 and 18—the movie house cathedral and a singular room; SONGS 19 and 20—women dancing and a light; SONGS 21 and 22—two views of closed-eye vision.

1966-84, 16mm, color/si, 49m, \$66, sale \$592.80

### Songs 24, 25, and 26

A naked boy with recorder and a view from the dump. The emotional properties of talk.

Late 1960s, 16mm, color/si, 14.5m (18fps), \$29, sale \$285.60

### Song 28 and Song 29

SONG 28—scenes as texture; SONG 29 is a portrait of the artist's mother.

1966-86, 16mm, color/si, 8m (18fps), \$12; inquire for sale price

The SONGS are intended for 18fps, but also are okay for 24fps...as they were intended for variable-speed 8mm projectors; and therefore these new "blow-ups" can certainly run at either of those 16mm projector speeds.

### Aftermath

"after + math (((mowing, crop))) a second growth crop" ...this my strongest attack on pop culture, the movies, TV., etc.—what CAN be done with it? the idealism of moving-visual-thought-process, the very raw meat of brain, trying to absorb and transform "the unthinkable": this, then, that 2nd harvest of healthier gain...retrieving patriotism, even, from blasphemous commerce. (Quote Webster's 7 Coll.)

1981, 16mm, color/si, 8m, \$20, sale \$673.40

### Arabic Numeral Series

This series of films, each extraordinarily unique from every

other (except "0 + 10" going together) is inspired and governed by strata of the mind's moving-visual-thinking different from that of the ROMAN NUMERAL SERIES...or perhaps one should say that the ARABIC NUMERALS come to fruition thru some tree-of nerves separate from that which gave birth to the ROMANS (as it is physiologically deceptive to think of thought as existing in "layers"). The ARABICS range in length from approximately 5 min. to 32 min. and may be projected at 24fps as well as 18, tho' the latter speed seems preferable for starts. I think each film's integrity of rhythm would allow viewing at a greater variety of speeds, were there the 16mm projectors to permit that exercise. So far as I can tell, they defy verbal interpretation (even more than their ROMAN equivalents) and would, thus, seem to be closer to Music than any previous work given me to do; but if that be true, it is (as composer James Tenney put it to me) that they relate to that relatively small area of musical composition which resists Song and Dance and exists more purely in terms of Sound Events in Time/Space. Finally, then, the inspiration of all those modern (and a few ancient) composers I've most loved since my teens overwhelms the easier, and comfortably lovely, habits of jig and do-re-mi AND creates a visual correlative OF music's eventuality—i.e. each ARABIC is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.

### Arabic 1

1980, 16mm, color/si, 5.5m (18fps), \$10, sale \$86

### Arabic 2

1980, 16mm, color/si, 7m (18fps), \$10, sale \$111

### Arabic 3

1980, 16mm, color/si, 10.5m (18fps), \$15, sale \$172

### Arabic 4

1981, 16mm, color/si, 10m (18fps), \$15, sale \$83

### Arabic 5

1981, 16mm, color/si, 5m (18fps), \$10, sale \$159

### Arabic 6

1981, 16mm, color/si, 11m (18fps), \$15, sale \$191

### Arabic 7

1981, 16mm, color/si, 11m (18fps), \$15, sale \$197

### Arabic 8

1981, 16mm, color/si, 7m (18fps), \$10, sale \$114

### Arabic 9

1981, 16mm, color/si, 12m (18fps), \$18, sale \$215

### Arabic 0 + 10

1981, 16mm, color/si, 32m (18fps), \$45, sale \$527

### Arabic 11

1981, 16mm, color/si, 10.5m (18fps), \$15, sale \$174

### Arabic 12

1981, 16mm, color/si, 27m (18fps), \$39, sale \$442

### Arabic 13

1981, 16mm, color/si, 5m, (18fps), \$10, sale \$78

### Arabic 14

1981, 16mm, color/si, 5.5m (18fps), \$10, sale \$93

### Arabic 15

1981, 16mm, color/si, 7.5m (18fps), \$10, sale \$130

### Arabic 16

1981, 16mm, color/si, 8.5m (18fps), \$15, sale \$150

### Arabic 17

1981, 16mm, color/si, 8m (18fps), \$15, sale \$172

### Arabic 18

1981, 16mm, color/si, 8.5m (18fps), \$15, sale \$166

### Arabic 19

1981, 16mm, color/si, 9m (18fps), \$15, sale \$209

### RR

This film is a mix of landscape images seen from train windows and the patterned shapes and shifting tones of moving-visual thought thus prompted; it was inspired by Robert Breer's FUJI.

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/si, 8m, \$18, sale \$215

### The Garden Of Earthly Delights

This film (related to MOTHLIGHT) is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but also argument with) Hieronymous Bosch. It pays tribute as well, and more naturally to "The Tangled Garden" of J.E.H MacDonald and the flower paintings of Emil Nolde.

1981, 16mm, color/si, 2.5m (18fps), \$12, sale \$68

### Murder Psalm

"...unparalleled debauchery, when man turns into a filthy, cowardly, cruel, vicious reptile. That's what we need! And what's more, a little 'fresh blood' that we may grow accustomed to it..." (Dostoyevsky's "The Devils," part II, Chapter VIII).



"In my novel *The Devils* I attempted to depict the complex and heterogenous motives which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime." (Dostoyevsky's *The Diary of a Writer*).

1981, 16mm, color/si, 16m, \$37, sale \$442.50

## Nodes

"nodus knot, node—more at NET) ...4a: a point at which subsidiary parts originate or center...5: a point, line, or surface of a vibrating body that is free or relatively free from vibratory motion." In the tradition of "Skein" this hand-painted film is the equivalent of cathexis concepts given me by Sigmund Freud (in his "Interpretation of Dreams"), 30 years ago, finally realizing itself as vision. (Quote: Web. 7th).

1981, 16mm, color/si, 3m, \$10, sale \$84.50

## Unconscious London Strata

This film photographed London in 1979, finished in January of 1982, is an exploration into the depths of unconscious reactions. Having been in London with Stan when he photographed it, I find this a deeply accurate memory piece. Not 'That's how it looked to me' but 'That's how it felt!' There are many new techniques in this film, new grammar. It is a very rich lode." —Jane Brakhage

While visiting London England (dream of my youth) and wishing to be simply camera-tourist (taking pics. of exotic architectural arrangements imagined since earliest Dickens, etc.) I found myself forced, yes forced!, to photograph, rather, the nearest equivalent to the NON-pictorial workings of my mind which these London scenes, before my eyes and camera lens, would afford—each scenic possibility distorted from any easily identifiable picture

to some laborious reconstruction of the mind's eye at the borders of the unconscious. It was two years before I could even begin to edit; and then some visual-song of all of England's history began to move thru this material, fashioning it in some way akin to that music of Pierre Boulez which is at one with the poetry of Rene Char—this plus the English 'round,' song and dance...only (as is true to my thought process then, in England, and now in memory) the rounds are within rounds, round and around, all (as many as 7 interspersed thoughts continuing the orders of shots) interwoven.

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/si, 22m, \$50, sale \$573

## Hell Spilt Flexion

My moving-visual response to William Blake's "The Marriage of Heaven and Hell," this hand-painted film seems the most rhythmically exact of all my work: it was inspired by memories of an old man coughing in the night of a thin-walled ancient hotel...a triumph of rhythm thru to inspiration. Dedicated to Bill and Stella Pence.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, 16mm, color/si, 1m, \$10, sale \$82

## Egyptian Series

A series of meditations on egyptian hieroglyphs—designations (as I finally saw them) of nurturing godheads.

1983, 16mm, color/si, 17m, \$52, sale \$457

## Tortured Dust

"Why should she give birth, though she had worked in a pottery, to an urn, to a stone angel, to the face of a cracked sundial? Why should she be, she screamed, this common clay, this tortured

dust?"—from "Miss MacIntosh, My Darling" by Marguerite Young...to whom this film is gratefully dedicated.

1984, 16mm, color/si, 90m, \$135; inquire for sale price

## Jane

Someone said to me, of this film, that it was really about light; but Jane (who takes it as a portrait—i.e. sees herself in it—) said: "you gave me the moon and seven stars."

1985, 16mm, color/si, 13m, \$30, sale \$304.20

## Fifteen Song Traits

Portraits of family and friends, including poets Robert Creeley, Michael McClure, Ed Dom and Robert Kelly as well as sculptor Angelo DiBenedetto and poet/film-maker Jonas Mekas.

1967-1986, 16mm, color/si, 47m (18fps), \$70, sale \$595.80

## Flesh Of Morning

I have never been satisfied with the sound track on this early work of mine; this year, 30 years after its initial release, I completed a new track which, after much listening, seems to be not only a great improvement, but a definitive audio/visual combination.

"A brilliant psychodrama on masturbation."—Cinema 16

"The dramatic power of a Greek tragedy."—P. Adams Sitney

1956-1986, b&w/so, 25m, \$50, sale \$364

## Caswallon Trilogy

At the Art Cinema in Boulder, Colo., the Sunday Associates staged an adaptation of Jane Brakhage's story of Caesar's invasion of Britain, "Caswallon the Headhunter." I contributed a hand painted film-loop, as part of the special effects, as well as making two films during rehear-

sals: (1) the first dance film I've made, "Dance Shadows by Danelle Helander" and (2) a film which meditates upon the unique process of creativity engendered by Denise Judson and the Sunday Associates in production, "The Aerodyne" (Webster: "heavier-than-air aircraft that derives its lift in flight from forces resulting from its motion through air")—the latter two films silent. Thus the CASWALLON TRILOGY is composed of:

THE AERODYNE: Silent  
FIRELOOP: Sound by Joel Haertling, Architect's Office  
DANCE SHADOWS BY DANIELLE HELANDER: Silent

1986, 16mm, color/so & si, 10m, \$25, sale \$240

## Loud Visual Noises

This is a "companion piece" to the similarly hand-painted "Fireloop" (of CASWALLON TRILOGY) and is dedicated to the filmmaker Paul Lundahl who supplied the title which prompted the film.

1986, 16mm, color/si, 2.5m, \$12

## Love Sacrifice

"Firstly, I revealed in salutary confession the secret filth of my misdeeds, which had long been festering in stagnant silence; and I made it my custom to confess often, and thus to display the wounds of my blinded soul..." (Petrarch, 1352, in a letter to his brother).

1986, 16mm, color/si, 27m, \$50

## The Loom

A multiple-superimposition hand-painted visual symphony of animal life of earth. THE LOOM might be compared to musical quartet-form (as there are almost always 4 superimposed pictures); but the complexity of texture, multiplicity of tone, and the variety of inter-related rhythm,



## Brakhage

suggest symphonic dimensions. The film is very inspired by George Melies: the animals exist (in Jane's enclosure) as on a stage, their interrelationships edited to the disciplines of dance, so therefore one might say this hardly represents "animal life on earth;" but I would argue that this work at least epitomizes theatrical Nature, magical Creature, and is the outside limit, to date, of my art in that respect.

(The balance-of-light was so perfectly realized in making the neg. of this print that I wish to credit Western Cine Lab's "timer" Louise Fujiki as creative collaborator in the accomplishment of this work.)

1986, 16mm, color/so,  
50m, \$90

### Faustfilm: An Opera: Part 1

A collaboration between composer Rick Corrigan and Stan Brakhage, featuring Joel Haertling as Faust, Gretchen LeMaistre as Gretchen, Phillip Hathaway as Faust's friend, and Paul Lundahl as Servant. This is the realization of a 30-year-old-dream (grant applications and fragments of script from the 1950s published in Brakhage's METAPHOR ON VISION), a wish of the young film-maker to film a "modern" Faust (quite opposite of the traditional Fausts) which finally came to a fulfillment as unpredictable and as absolute as, say, three decades of living experience.

1987, 16mm, color/so,  
50m, \$120

### Klndering

This film presents the voice of a child play-singing in relation to full orchestral 'takes' of The Times and visually juxtaposed with children-at-play (my grandchildren Iona and Quay Bartek) in Americana backyard. They are seen, as in dream, to be already caught-up-in yet absolutely

distinct-from the rituals of adulthood. The visuals were photographed and edited TO the music collage of Architect's Office performance A0124 by Trevor and Joel Haertling and Doug Stickler.

1987, 16mm, color/so,  
3m, \$12

### The Dante Quartet

This hand-painted work 6 years in-the-making (37 in the studying of *The Divine Comedy*) demonstrates the earthly conditions of "Hell," "Purgatory" (or Transition) and "Heaven" (or "existence is song," which is the closest I'd presume upon heaven from my experience) as well as the mainspring of/from "Hell" ("Hell Spit Flexion") in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IM-AX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm and 16mm compilations by Dan Yanosky of Western Cine.

1987, 16mm, color/si,  
8m, \$20

\*\*\*Please note those films designated by "18fps" may also be shown at "24fps": I am in all cases designating a preference, not an absolute; and some of the SONGS (such as 23rd PSALM BRANCH: PART I and PART II) are, I think, better at the faster speed—they were, after all, made in Regular 8mm to be shown on variable-speed projectors.—Stan Brakhage

### Brakhage, Stan and Joseph Cornell

#### Gnlr Rednow

"This is Cornell's mirrored version of THE WONDER RING. (Actually its title should be

printed as exact mirror image of WONDER RING; but, due to printing problems, it has come to be addressed in the above fashion and is now regularly known as such.) The film is also so created by Cornell as to be projectionable 4 ways: head-to-tail, tail-to-head (projector always running forward) and the film-flipped versions of the above two. Joseph Cornell considered the film unfinished. Several years before his death he gave it to me, along with several strips of film loose in the can. He stated that he could not weave these strips in and requested that I finish editing the film. As I was never able to improve upon his "unfinished" edit of it, this print is exactly as he sent it to me then. The 5 or 6 seconds he couldn't find any place for have, accordingly, been left out."—Stan Brakhage

1955-1967, 16mm, color/si,  
6m, \$15

### Centuries Of June

This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment (similar to that which had prompted him to ask me to photograph the Third Ave. Elevated before it was destroyed) he suggested we spend the afternoon preserving "the world of this house," its environs. It would be too strong a word to say he "directed" my photography; and yet his presence and constant suggestions (often simply by a lift of the hand, or lifted eyebrows even) made this film entirely his. He then spent years editing it, incorporating "re-takes" into the film's natural progress, savoring and lovingly using almost every bit of the footage. And then he gave it to me, "in memory of that after-

noon." It was originally to be called TOWER HOUSE, then BOLTS OF MELODY (in homage to Emily Dickinson) and then PORTRAIT OF JUNE and very often simply JUNE.

1955-1967, 16mm, color/si,  
11m, \$20

### Brand, Bill

#### Moment

"MOMENT is 'a demonstration-exploration of the line between human information and machine information: a dynamic revelation of film's basic unit, the frame.' Formally, it consists of seven permutations of a two-and-a-half-minute shot, each of which renders the natural image increasingly incoherent until, finally, coherence is miraculously restored. What we have actually witnessed is the progressive decomposition of the original material down to its ultimate constituent as information, by means of reversing its 'direction' in decreasing lengths; so that the final restoration is, in fact, the opening shot *running backwards frame by frame*."—Ian Christie, *Studio International*

1972, 16mm, b&w/so,  
25m, \$50

### Touch Tone Phone Film

"...the slipping time between the dialled number and the hello at the other end."—B.B.

1973, 16mm, b&w/so,  
8m, \$16

### Acts of Light

ACTS OF LIGHT is a trilogy consisting of RATE OF CHANGE, ANGULAR MOMENTUM, and CIRCLES OF CONFUSION. Together they develop a study of pure color based on the notion that film is essentially change and not motion. The films build one on the other as first pure change, then relational change, and finally, irrational change.



They can be seen together or as separate works.

### Rate Of Change

This section has no original, no frames, only slow continuously shifting colors, cycling around the perimeter of the spectrum. The changes are so slow as to be unseen, yet they alter perception of the color.

1972, 16mm, color/so,  
18m, \$36

### Angular Momentum

Here, by contrast, the film is richly sensuous. Again, nearly continuous color changes rotate around a spectrum, but this time at varying speeds of rotation and degrees of intensity. The colors on the left start nearly white and rotate very slowly. As the film progresses the color values become darker and the speed of rotation increases until, by the end, the color is nearly black and rotates around the spectrum about once per second. On the right, the opposite occurs. It starts black and progresses nearly to white. The varying rates of rotation determine the moment to moment combination of colors.

1973, 16mm, color/so,  
20m, \$40

### Circles Of Confusion

In this film, circles of colored light (red, green, and blue) pulsate and flicker as they move around the frame. Where they intersect, they display a variety of secondary colors. The term "circles of confusion" belongs to the physics of lenses. There it has to do with the focus of light. Here it refers to the focus of mental and emotional energies as an irrational system for composing a film.

1974, 16mm, color/so,  
15m, \$30

### Chuck's Will's Widow

CHUCK'S WILL'S WIDOW weaves a complex of feelings and personal associations into a swirl of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme, the film's emotional qualities emerge in unexpected and subtle ways.

1982, 16mm, color/si,  
13m, \$26

### Tracy's Family Folk Festival

The film is an impression of the 1982 folk festival at the Tracy and Eloise Schwarz farm in Central Pennsylvania. The festival, which was dedicated to Elizabeth Cotton (author of "Freight Train"), includes Bluegrass, Old Timey, Cajun, Country, and Gospel music.

In contrast to the casual atmosphere of the festival, the film is an elaborately collaged image which breaks up into a swarm of shapes derived from traditional Pennsylvania Dutch designs. While sometimes the music seems to animate the image, at other times the image itself becomes a kind of visual music eliciting ephemeral sensuousness. The film is a unique meeting of the folk tradition and the avant garde, implying a fundamental connection between the two.

1983, 16mm, color/so,  
10m, \$20

### Coalfields

West Virginia industrial landscapes are imaged through a collage of mattes that transform the photographed scenes into a kinetic field of shapes and spaces. While the technique and the emotional tone are reminiscent of the earlier and more purely personal CHUCK'S WILL'S WIDOW, the new film extends the already complex visual idiom by inlaying social, personal and

political subjects.

Woven into the fabric of the film is the story of Fred Carter, a retired coal miner and black lung activist who was framed by the Federal Government in order to undercut the black lung movement and to stop his bid for president of the UMWA. His story is told through fragments of documentary interviews and by a poet whose own subjective text is a dominant theme in the film. The thematic elements and formal approaches sit in precarious balance.

COALFIELDS has an original poetic text by Kimiko Hahn and sound composition by composer Earl Howard.

1984, 16mm, color/so,  
39m, \$80

### Breer, Emily

#### Fluke

A barrage of images and scenes connected, in some sense, by nonsense. Fish flying onto heads of men riding camels in a desert. A bear that can't get out of the frame by force of an optical printer. Dust, ants and flies animated on top of found live action footage with similar wild soundtrack.

Awards: New Directors, Museum of Modern Art, N.Y., 1987; Black Maria Film Festival, N.J., Grand Prize Winner, 1986; Oberhausen Film Festival, W. Germany, 1986

1985, 16mm, color/so,  
7m, \$25

#### Spiral

"The earlier films CHICKEN, STORK, and FLUKE play with a wonderful, whacky abandon and a hearty sense of humor that permeate much of Breer's film, painting and sculpture. Highly kinetic, and full of absurd juxtapositions, these works delight, but in their way keep more distance from emotion and per-

sonal revelation. SPIRAL continues this powerful but easy sense of collage, the layering of ambient sound vs. image, and certainly the disdain for technofetishism, but SPIRAL hits one with a far more introspective and personal projection. Although Breer relies on these same processes, her system, or rather instinct, for putting images together and creating sequences combines with images that engage on a more visceral level, resulting in a film that is, in fact, a 'spiralling' in, a microscopic view, a peering inside."—Robin Dickie, Program Director, Collective for Living Cinema.

Awards: Oberhausen Film Festival, 1987; Three Rivers Art Festival, 1987.

1987, 16mm, color/so,  
12m, \$35

### Breer, Robert

#### Recreation

A frame by frame collision of totally disparate images.

"I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work. We look at Breer's work and we begin to smile—lightly, inside, a happy sort of smile, a happy feeling like when you see anything beautiful and perfect. It's through an amazing control and economy of his materials that he achieves this; through the elimination of all the usual emotional, personal, biographical, material; not by giving in to temptations."—Jonas Mekas, *The Village Voice*



## Breer

Award: Creative Film Foundation.  
Other distribution: Film-Maker's  
Cooperative, N.Y.

1956, 16mm, color/so,  
1.5m, \$10

### Jamestown Balloos

"Mixing photographs, newspaper clippings, and quickie paintings of an insolent taschisme, he ran them together as fast as racing cars. The eye absorbs them imperturbably, as if they constituted a coherent sequence. It is the succession of different images itself which comes to constitute an illusory form, comparable to that of solids in movement, and which reduces every attempt at analysis to a simple impression."—Benayoun, *Positif*

Bergamo Award.

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1957, 16mm, color/so,  
6m, \$20

### A Man And His Dog Out For Air

"...a brilliant and astonishing ballet animated with unprecedented virtuosity!"—Burch, *Film Quarterly*

Selected for eight months' run  
with LAST YEAR AT MARIENBAD  
premiere in N.Y.

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1957, 16mm, b&w/so,  
3m, \$10

### Blazes

100 basic images switching positions for 4 thousand frames. A continuous explosion.

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1961, 16mm, color/so,  
3m, \$20

### Pat's Birthday

A day in the country with Claes Oldenburg and the Ray Gun Theatre Players...includes such classic items as the haunted house, a gas station, ice cream stand, miniature golf, airplane noises, balloons. Things happen after each other in this film only because there isn't room for everything at once. After all, time's not supposed to move in one direction any more than it does in another.

1962, 16mm, b&w/so,  
13m, \$20

### Breathing

"Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity of expression."—A. Labarthe, *Cahiers du Cinema*

Awards: New York, London,  
Tours Film Festivals.

Other distribution: Museum of  
Modern Art, N.Y.

1963, 16mm, b&w/so,  
5m, \$20

### Fist Fight

Frame by frame collage of everything imaginable. First shown in New York production of K.H. Stockhausen's 'Originale.' Track from these performances.

Awards: New York and London  
Film Festivals; Ann Arbor Film  
Festival, Special Mention, 1965.

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1964, 16mm, color/so,  
11m, \$20

### Homage To Jean Tinguely's Homage To New York

A record, of sorts, of the birth and death of Tinguely's famous auto-destructive sculpture. Filmed on the spot at the New York Modern Art Museum, this film also exploits a wide range of camera and editing techniques

to give it a life of its own, independent of and parallel to the subject.

1968, 16mm, b&w/so,  
9.5m, \$20

### 69

"It's so absolutely beautiful, so perfect, so like nothing else. Forms, geometry, lines, movements, light, very basic, very pure, very surprising, very subtle."—Jonas Mekas, *Village Voice*

"A dream of Euclid."—Donald  
Richie

Awards: New York Film Festival;  
London Film Festival; Tours Film  
Festival; Oberhausen Film Festival.

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1968, 16mm, color/so,  
5m, \$20

### Gulls & Buoy

"In GULLS and BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer."—Scott Hammen, *Afterimage*

Other distribution: Museum of  
Modern Art, N.Y.; Film-Makers'  
Cooperative, N.Y.

1972, 16mm, color/so,  
7.5m, \$20

### Fuji

"A poetic, rhythmic, riveting achievement (in rotoscope and abstract animation), in which fragments of landscapes, passengers, and train interiors blend into a magical color dream of a voyage. One of the most important works by a master who—like Conner, Brakhage, Broughton—spans several avant-gardes in his ever more perfect

explorations."—Amos Vogel, *Film Comment*

Awards: Oberhausen, 1975; Film  
as Art, American Film Festival.

1974, 16mm, color/so,  
8.5m, \$20

### Rubber Cement

"RUBBER CEMENT employs a variety of formal techniques and modes—including live-action footage, line drawings, animated geometric figures, color washes and found material in the form of newspaper clippings and sales receipts. The soundtrack follows a similar collagist tendency, offering snatches of dialogue, music and natural sound. The film is divided loosely into sections—some involving representational figures and others presenting purely abstract imagery.

"It seems fitting that one of the central 'characters' in RUBBER CEMENT is a bottle of film editing glue which collects and trails behind it a chain of colorful fragments. For through the collagist potential of frame-by-frame construction and the adhesive possibilities of the editing process, Breer has created a highly eclectic and brilliant cinematic work."—Lucy Fischer, *UFSC Newsletter*

1976, 16mm, color/so,  
10m, \$20

### 77

"Breer is a consummate master of cinematic space. Like Hans Richter, he constantly provokes a sense of depth through changing the scale of his shapes. We see the space as constantly shrinking and expanding...the metamorphosis of things and space is located in the spectator who actively participates in creating the meaning of the image. Breer celebrates the freedom endemic in animation by giving the spectator a creative role in the process of metamorphosis."—Noel Carroll, *Soho Weekly News*



"...a film notable for its sparsely effective use of color and sound."—J. Hoberman, *The Village Voice*

Shown: Whitney Biennial, 1979  
1977, 16mm, color/so, 7m, \$20

## LMNO

"...a French gendarme weaves a hapless path through the film's strobe-attacks, disparate drawing styles, and variable scale... Framed by underwater and travel imagery, the central section's faucets and aerosols, collapsing tents and outsized croquet games, breakfast foods and sexual violence, all suggest domestic frustration."—J. Hoberman, *The Village Voice*

Shown: New York Film Festival, 1979; Whitney Biennial, 1979

1978, 16mm, color/so, 9.5m, \$20

## T.Z.

"...Breerworld is homey but tumultuous, filled with sudden shifts in scale or color, flash frame jolts, and a steady back beat of good-natured apocalypse...he towers over a field where gimmicks are common currency and cuteness is as virulent as malaria in the tropics... T.Z. offers a typically witty barrage of domestic imagery and eclectic technique."—J. Hoberman, *American Film*

"Within the film's brief length, numerous dramas take place, puzzling and enthralling us with their restless, enigmatic denouements."—B. Ruby Rich, *Chicago Reader*

"An elegant home movie, its subject is Breer's new apartment which faces the Tappan Zee (T.Z.) bridge. It is permeated, as are all his films, with subtle humor, eroticism and a sense of imminent chaos and catastrophe."—Amy Taubin, *Art Forum*

Shown: New York Film Festival, 1981; Whitney Biennial, 1981.

1979, 16mm, color/so, 8.5m, \$20

## Swiss Army Knife With Rats And Pigeons

"...displays sinuous cutting between live action and animated images, rapid-fire associations and transformations, freedom in collaging the everyday with the imaginary in sound and image, and a diabolical moment of synthesis at the climax when the rat trap is sprung... Breer is easily the greatest animator currently practicing."—Amy Taubin, *Soho Weekly News*

"...a typically bravura and delightful display of simple objective forms flashing, rotating, and dissolving into abstraction..."—J. Hoberman, *The Village Voice*

Shown: New York Film Festival, 1982; Whitney Biennial, 1983

1981, 16mm, color/so, 6m, \$20

## Trial Balloons

A mix of rephotographed live action and animation using hand-cut traveling mattes.

"...The strongest film by Robert Breer in several seasons."—J. Hoberman, *The Village Voice*

All films also available from the Film-Makers' Cooperative, N.Y.

1982, 16mm, color/so, 5.5m, \$20

## Bang

BANG reveals Breer at his most accomplished and most playful. It is also his most autobiographical film—the youngster paddling a boat is Breer as a boy and the pencil cartoon sequences were drawn by Breer when he was around ten years old.

"Robert Breer is the godfather of animation art. In BANG he sustains ten dense minutes of collagistic mayhem that's as po-

tent as anything he's ever done. Television images of a boy paddling a boat and an arena crowd cheering, plus film shots of bright pink and red flowers and a toy phone, are intercut with frenetic drawings in Breer's trademark heavy crayon, principally of baseball games. Breer inserts a photo of himself with a question mark scrawled over his head, accompanied by the words 'Don't be smart.' But he can't help it—he is."—Katherine Dieckmann, *Village Voice*

"Robert Breer's style is akin to musical composition. His films begin by presenting various elements—a dog, a house, a telephone—upon which he will later expand. The films seem to be variations on the themes of certain objects or words or gestures, variations that grow and build, becoming ever more complex."—Janet Maslin, *The New York Times*

1986, 16mm, color/so, 10m, \$40

## Brick, Richard

### The Conspiracy And The Dybbuk

Credits: Produced and Directed by Richard Brick, Hart Perry and Peter Davis; Sound recordist Herman Henriquez; A Silo Cinema Production in cooperation with the Radical Jewish Union. Photographed by Richard Brick.

Political documentary of the religious exorcism of the evil spirit or dybbuk possessing Federal Judge Julius Hoffman, trial judge of the notorious conspiracy trial of the so-called "Chicago Eight." Exorcism ceremony performed by the Radical Jewish Union of New York on the steps of the federal courthouse at Foley Square, intercut with coverage of rallies addressed by Abbie Hoffman, Jerry Rubin, William Kunstler

and Jean Genet. In English and Hebrew, without subtitles.

1971, 16mm, b&w/so, 25m, \$50

## The House Construction Home Movie

Time-lapse documentary which compresses five months of house construction in northern Vermont, from foundation concrete to metal roofing, into a fast moving short featuring virtuosic banjo soundtrack by Eric Weissberg.

Awards: Festival International du Cinema en 16mm de Montreal, Diplome D'Excellence, 1972.

Shown: S.F. Art Institute; Brooklyn Academy of Music; the Built Environment Film Festival of Columbia U. Graduate School of Architecture, 1973; Vermont ETV; KQED-TV (San Francisco); B.R.T., Flemish Network in Brussels.

Credits: Produced and Directed by Richard Brick; Photographed by Richard Brick and Lawrence J. Burke; Edited by Consuelo Arostegui; with architect Robert Cane and other friends.

1972, 16mm, color/so, 11m, \$25

## Last Stand Farmer

A documentary record, filmed through four seasons, of the life and philosophy of a 67-year-old Vermont hill farmer and his struggle to keep his 19th century farm operation going. Soon after he viewed the finished film, Kenneth O'Donnell died, and his widow Helen sold the farm and moved to a trailer park the following spring. Produced with the assistance of the Vermont Council on the Arts and with the assistance of the Vermont Council on the Humanities and Public Issues.

"Raises interesting questions about the present viability of small farms. Poignant, true, harsh picture. Gives a real sense of the dignity of the struggle. A



## Brick

beautifully photographed portrait of an intriguing couple, i.e., the farmer and his wife, who seem to be relaxed in front of the camera. Has authenticity, sensitivity, honesty and restraint which are all appropriate to its theme.'—*Educational Film Library Association*

Awards: American Film Festival, John Grierson and Blue Ribbon Awards, Mannheim Internationale Filmwoche, Gold Ducat, 1976; and a half dozen other international awards.

1975, 16mm, color/so, 25m, \$50

## Visits With God

Credits: Produced and Directed by Richard Brick; Co-Director and Interviewer, Pascal Kaplan, Ph.D.; Photographed by Franklin Artaud; Edited by Bronwen Sennish.

Documentary subtitled TWO FIRST HAND ACCOUNTS OF NEAR DEATH EXPERIENCES which explores the possibility of life after death through two cases based on the model established by Raymond Moody, M.D. in his book *Life After Life*. Two women, speaking directly to camera, recall in riveting detail their own near death experiences during critical medical procedures. Accounts are personal, moving and authentic. Used in programs of various hospice organizations in New York, New Hampshire, etc.

Award: Twelfth Baltimore International Film Festival. In the collection of the International Association for Near Death Studies. Produced with a grant from the American Film Institute.

All of the above films are also available through Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 25m, \$50

## Bridgers/Musiek, Lee

### Black And White In South Africa

The good guys win.

1986, 16mm, b&w/so, 6.5m, \$20

### Eva

The enigma of physical beauty, its transience, its relationship to ugliness.

16mm, color/b&w/so, 10m, \$20

### Portrait

A film about loss and grief.

1986, 16mm, color/b&w/so, 5m, \$20

### Mystery Bubble

A portrait of the filmmaker's daughter.

"It's a mystery to me."

1986, 16mm, color/si, 5m, \$25

### Evil Eye

A film about abortion.

1987, 16mm, color/so (with separate audio cassette), 8.5m, \$30

## Bromberg, Betzy

"These are works of multiple effect or, as a voice says in one film, 'speaking in tongues'; they hover on the edge of control and are pinioned by the twin axes of woman's victimization and woman's resistance."—Paul Arthur, *Millennium Film Journal*

### Petit Mal

The abstracted voice of one and many women searching.

"PETIT MAL is a raw, everything-but-the-kitchen-sink movie: choppy street scenes, a girl clowning, subway sequences enlivened by artless overexposures and split screens. What holds it together is the strong and unobtrusive

audio track, a melange of confessional rapping, nondescript mood music, and slyly gratuitous sound effects.'—J. Hoberman, *Art Forum*

1978, 16mm, color/so, 18m, \$40

### Ciao Bella

A personal film about love and mortality.

"CIAO BELLA is a summer-in-the-city travelogue that mixes verite of Lower East Side Bikers, Times Square topless dancers, and Coney Island crowds to achieve a highly charged atmosphere of manic exhibitionism and sexual raunch.'—J. Hoberman, *American Film*

1979, 16mm, color/so, 13m, \$35

### Soothing The Bruise

Sex roles, consumption and destruction in America.

"Bromberg is a subjective assault, a kind of found cinema, in which the pieces of existence, the pabulum pop of Top 40 radio, mix effortlessly with thermonuclear techno-jargon, and stoned-out kids camping around in the buff co-exist in a restless uneasy mix with Times Square strip shows, neon effluvia, lugubrious country western ballads and Bromberg's own visceral polemics. She boils international power politics down to 'a question of whose dick is longer, the U.S. or Russia's, and who's going to put it where.'—Brian Lambert, *Twin Cities Reader*

1980, 16mm, color/so, 18m, \$45

### Marasmus

Co-maker: Laura Ewig.

A woman's response to technology/the jet-lag of birth.

"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust

and sumptuous offering. This is no rough-edged, craft resistant effort. Rather it is infused with a seductive glamour.'—Janis Crystal Lipzin, *Artweek*

1981, 16mm, color/so, 24m, \$50

### Az Iz

A descent into a desert underworld. A macabre tale of life and lifelessness.

"Sensually dark and foreboding, *Az Is* reaches inside and rouses an ancient and atavistic trance."—K.B.—W.

1983, 16mm, color/so, 33m, \$70

## Brooks, David

### Winter

Door golden night room trees  
fire drip rain blue horse river  
snow birds green mountain  
forest dark room mist car trees  
window ducks are flying. Over-  
tones: Raga Palas Kafi, Grant's,  
Slug's, Bo Diddley, Jimmy Reed,  
Raga Rageshri, the wind, Chuck  
Berry, Marvin Gaye, the Beatles,  
Piatniksky Chorus.

Locales: Nantucket, Kazakhstan,  
Grant's Nepal, Colorado, Mt.  
Kearsange, Iowa, 7th Street.

Award: Ann Arbor Film Festival,  
Third Prize, 1967.

Other distribution: Film-Makers'  
Cooperative, N.Y.

1964-1966, 16mm, color/so,  
1000sec, \$20

## Broughton, James

### Mother's Day

One of the first major works of the San Francisco film movement, *MOTHER'S DAY* is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving as they did when growing up.





**Petit Mal** by Betzy Bromberg



**Marasmus** by Betzy Bromberg



**Ciao Bella** by Betzy Bromberg



## Broughton

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artist's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country."—Arthur Knight

"MOTHER'S DAY for me is one of the great films in film history."—Peter Kubelka

Credits: Kermit Sheets, assistant director; Frank Stauffacher, photography; Howard Brubeck, music. Awards: Belgium, 1949; Venice, 1952.

1948, 16mm, b&w/so, \$30

## Adventures Of Jimmy

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

"Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary."—*Manchester Guardian*

1950, 16mm, b&w/so, 11m, \$15

## Loony Tom

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennet, LOONY TOM owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover."—Paul Dehn, *London Times*

Photography and poem, James Broughton; music, Ralph Gilbert.

Awards: Edinburgh Film Festival; Venice Film Festival; Oberhausen Film Festival.

1951, 16mm, b&w/so, 10.5m, \$15

## Four In The Afternoon

Four poetic variations on the search for love; four odd characters living out their daydreams: Game Little Gladys, The Gardener's Son, Princess Printemps, and The Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods from the farcical to the elegaic.

"Lovely and delicious, true cinematic poetry."—Dylan Thomas

"The best film poetry ever made."—Willard Maas

Featuring Ann Halprin and Welland Lathrop. Photography, James Broughton; music, William O. Smith.

1951, 16mm, b&w/so, 15m, \$25

## The Pleasure Garden

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and killjoys. THE PLEASURE GARDEN was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace.

"In Chaplin, Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. THE PLEASURE GARDEN thus combines the pleasure of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment."—*Sight and Sound*

"It's on the side of the angels. It's a great testimony for Love."—Allen Ginsberg

Awards: Edinburgh Film Festival, 1953; Cannes Film Festival, 1954.

Other distribution: Film-Makers' Cooperative, N.Y.

1953, 16mm, b&w/so, 38m, \$60

## The Bed

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't)—birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery."—*Los Angeles Free Press*

Broughton's finest film by far. It exists in a state of play fully realized."—Stan Brakhage

Credits: camera, Bill Desloge; music, Warner Jepson.

Awards: Oberhausen Film Festival; Ann Arbor Film Festival; Yale Film Festival; Foothill College Film Festival.

1968, 16mm, color/so, 20m, \$50

## Nuptiae

This film celebrates weddings and being wed, and the union of opposites in everything everywhere. It is my alchemical testament to the mystery of Yang and Yin.

"With a strong feeling for the tension between wish and reality, NUPTIAE is a semi-home movie beautifully casually photographed about a mature couple who celebrate their wedding with a civil ceremony, a

religious banquet, and a private beach ritual. Broughton's lucidity, even more than his lyricism, seems as much a function of what he sees as how he sees. Like all the best filmmakers, a love for reality makes him responsible, and he is tied to his world by bonds of gratitude."—Roger Greenspun, *New York Times*

"One of Broughton's finest films."—P. Adams Sitney

Credits: photography, Stan Brakhage; music, Lou Harrison.

Awards: Ann Arbor Film Festival, First Prize, 1969; Yale Film Festival, First Prize, 1969.

1969, 16mm, color/so, 14m, \$25

## The Golden Positions

"A lovely, poetic, humorous and crystal investigation of mankind standing, sitting and lying down."—John Wasserman, *San Francisco Chronicle*

"James Broughton adroitly blends anatomical tableaux and pantomime, simulating everything from sexual harmony to plain everyday desk slump. The cast parades around in jaybird comfort. The picture is funny and ever so wise."—Howard Thompson, *New York Times*

"A superb control of the cinema medium with a visual richness and an elegance approached by no other film viewed by the judges."—Bruce Conner, Maurice Girodias, Arthur Knight, 1st Erotic Film Festival

"THE GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of



the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, *THE GOLDEN POSITIONS* gives us a deep and restful pleasure in the viewing.'—Sheldon Renan

Awards: Bellevue Film Festival, Grand Prize, 1970; First International Erotic Film Festival, First Prize, 1970.

1970, 16mm, color/b&w/so, \$60

## This Is It

'James Broughton's creation myth, *THIS IS IT*, places a 2-year-old Adam and a bright apple-red balloon in a backyard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what his film is about, he achieves a kind of casual perfection in matching means and ends.'—Robert Greenspun, *New York Times*

'It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being—otherwise, the film and its content will not reach you, it will break to pieces. I figure this is the main reason why films of the stature and subtlety and ecstasy of *THIS IS IT* never reach the New York Film Festival screen.'

—Jonas Mekas, *Village Voice*

'A seminal film that promises to affect the course of film art for some time to come.'—Hollis Frampton

Awards: Yale Film Festival, First Prize, 1972; Hawaii Film Festival, First Prize, 1972; Sinking Creek Film Celebration, First Prize, 1972; Kenyon Film Festival, First Prize, 1972.

1971, 16mm, color/so, 10m, \$18

## Dreamwood

'*DREAMWOOD* is James Broughton's major work to date. It is a modern day spiritual odyssey in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange and magical island. On the island he faces the most improbable and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the forces of life. Heroic in concept, subtle in execution, *DREAMWOOD* is a beautiful film by a true master of the medium.'—David Bienstock

'*DREAMWOOD* is Broughton's finest film.'—Jerome Hill

'No single film in the whole of the American avant-garde comes as close as this one to the source of the trance film, Cocteau's *BLOOD OF A POET*.'—P. Adams Sitney

Credits: photography, John Schofill, Fred Padula; music, Morton Subotnick.

Awards: Independent Filmmakers Festival, First Prize, 1972; Foothill College Film Festival, 1972.

1972, 16mm, color/so, 45m, \$80

## High Kukul

'A visualization of the Zen dictum of 'sitting quietly, doing nothing,' *HIGH KUKUL* uses a single beautiful visual image while it delights with a poetic soundtrack composed of 14 gems of Broughton's wit and wonder.'—Freude Bartlett

'A High Kuku is, of course, a cuckoo haiku. In inventing this form James Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the meta-comedy of things...In the contemplation of lofty themes most people are serious,

though not always sincere. Broughton, however, is always sincere but hardly ever serious. Indeed, seriousness is a questionable virtue; it is gravity rather than levity, and it was that devout Catholic, G.K. Chesterton, who maintained that the angels fly because they take themselves lightly. And, in company with the angels, Broughton laughs with God rather than at him.'—Alan Watts

Award: Bolinas Poetry Film Festival, First Prize, 1975.

1973, 16mm, color/so, 3m, \$10

## Testament

'*TESTAMENT* is James Broughton's exquisite self-portrait. A major figure in avant-garde filmmaking and poetry since the 1940's, Broughton views his life and life's work with irony, charm, humor, and a combination of joyous self-love and gentle self depreciation. Scenes from his earlier films mix the elements of humor, magic, slapstick, melodrama, and romance which mark his aesthetic. A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams, and visions.'—Karen Cooper

'James Broughton's *TESTAMENT* is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies—by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers.'—P. Adams Sitney

'A beautiful, important, mysterious work.'—Amos Vogel

1974, 16mm, color/so, 20m, \$40

## The Water Circle

An homage to Lao-Tzu, this is a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and read by the poet. The image is a continuous flow of light on water.

'Exhilarating! It is Taoism alive.'—Al Chung-liang Huang

Credits: camera, H.E. Jenkins II; harp, Joel Andrews.

1975, 16mm, color/so, 3m, \$10

## Erogeny

The film travels in closeup over the mysterious terrains of nude human bodies as they touch and explore one another. It is like an expedition into human geography, an intimate sculpture, an erogenous healing ceremony, and an ode to the pleasures of touch. Also it is an homage to old friends, Willard Maas and Marie Menken, who made the first body poem in cinema history, *GEOGRAPHY OF THE BODY*, in 1943.

Credits: camera, Robert Gaylord; poem, James Broughton; produced by Robert A. Haller for Pittsburgh Filmmakers.

Prizes: Bellevue Film Festival, 1976; New York Film Exposition, 1977; American Film Festival, 1977.

1976, 16mm, color/so, 6m, \$18



## Broughton

### Hermes Bird

"This is the secret that will not stay hidden/this secret that is no secret/Here is the wonder of the god in man/Here is the dangling flower of Eros."

So begins the poetry sequence on the soundtrack of this very intimate film.

HERMES BIRD is a celebration and an apotheosis of the masculine miracle: the transformative powers of the phallus, revealed as a phenomenon of glowing beauty and wonder.

Because the film occurs in extreme slow motion one has the opportunity to witness for the first time in cinema the delicate pulsations and tremors and changes of the penis as it grows erect, until at last, reaching outward and upward, it takes flight toward its climax.

The filmmaker-poet has written a group of lyrical poems for the sound of the film. They are spoken by the poet, and they sing praises for the radiant masculine mystery of the 'sacred firebird,' the 'holy acrobat shaped for surprise' which is every man's pride and, hopefully, his joy.

1979, 16mm, color/so, 11m, \$25

### Broughton, James and Joel Singer

#### Together

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment.

"altogether wholly in toto in toto/in totally toto together altogether/together"—from the soundtrack.

Credits: Images, Joel Singer; Poem, James Broughton.

Awards: Sinking Creek Film Celebration, 1977; Kenyon Film Festival, 1977; Independent Filmmakers Exposition, 1977; London Film Festival, 1979.

1976, 16mm, b&w/so, 3m, \$10

#### Windowmobile

"The film is shot both through and at a window, superimposing and conjoining, thereby elaborating events on both sides of the glass. Broughton's accompanying poem sings the same song as the images, sounding from an Eden of the golden passing of days:

"They were seeing the light every day then.../They were looking and they were seeing/They were living there in the light at that time"—Robert Lipman, *On the Films of Joel Singer*

Credits: Images, Joel Singer; Sounds, James Broughton

Awards: Bellevue Film Festival, 2nd Prize, 1977; Ann Arbor Film Festival, 2nd Prize, 1978; Independent Filmmakers Exposition, 1978.

1977, 16mm, color/so, 8m, \$16

#### Song Of The Godbody

"The film consists predominantly of extreme close-ups of parts of Broughton's body. The camera slowly becomes the tool revealing the erotic beauty of the body and the sensual pleasure in loving oneself. The ecstasy and power of sexual gratification are celebrated by the

camera, as it maintains an erotic role, probing, revealing and visually caressing. Broughton's song is a praise of his body as divine androgyne, and an acceptance of this higher godly sexual power."—Richard Bartone, *Millennium Film Journal*

1977, 16mm, color/so, 11m, \$25

#### The Gardener of Eden

Filmed on the paradise island of Sri Lanka, this intense poetic work celebrates the eternal dance of nature's sexuality, and sings of the lost Eden we all search for but do not expect to find.

In the midst of his fertile garden, while he awaits Adam's return, God tries to keep his eye on all the flowering exuberance he has seeded. The film is written and narrated by James Broughton, and photographed by Joel Singer. The music is performed on twin conch shells, and the central actor is in real life the most famous horticulturalist in Ceylon.

"...the meshing of ancient philosophy and modern technology in a song of the mysteries of protoplasm!"—Lenore Rinder

"An ecstatic masterpiece!"—Stan Brakhage

Awards: Ann Arbor Film Festival, 1981; San Francisco Film Festival, 1981; Baltimore Film Festival, 1981.

1981, 16mm, color/so, 8.5m, \$20

#### Shaman Psalm

"Taste the divine/on the lips of lovers/Savor the divine/on the thighs of friends/Cherish the divinity/that explodes your orgasm/Love one another/and fly."

The love shaman calls for a sexual revolution of the body politic urging mankind into a new love age.

Credits: Image, Joel Singer; Poem, James Broughton

1981, 16mm, b&w/so, 7m, \$15

#### Devotions

DEVOTIONS is the vision of a world where men have forsaken rivalry and taken up affection, thereby creating a society that relishes a variety of comradely devotions.

The film takes delight in observing the friendly things men can do together, from the odd to the rapturous, from the playful to the passionate.

These events appear in a series of cameo duets performed by men of all ages and appetites.

The tapestry of changing scenes is strung on a narrative thread: the personal romance of the two makers of the film, as they discover their own affections and interweave them with those of their friends. In the end they assert their hope that loving comradeship may yet be the happy norm for the world.

The film was made over a nine month period on locations from Seattle to San Diego, and included the participation of some forty-five couples.

The music, scored for flutes and gamelan, was especially composed by Lou Harrison.

1983, 16mm, color/so, 22m, \$45

#### Buchbinder, Amnon

##### Criminal Language

Co-maker: John A. Owen I.

An exploration of the politics of mass-produced images, individual responsibility, and commercial entertainment in consumer society, conducted experientially rather than didactically. Three separate film-realities (film noir,



cinema verite, "snuff" film) are woven into a contradictory and shocking narrative involving a detective, some criminals, and some victims.

"I consider **CRIMINAL LANGUAGE** to be the best student film I have ever seen."

—Gene Youngblood

"A dense and assured first feature, rigorously conceived and executed with disturbing intensity."—Andrew Britton, Tyneside Festival

"Dense with images, filmic allusions and interweaving narratives, this experimental film is nevertheless remarkable for the clarity of its vision, the committed nature of its critique, and for its accessibility."—Varda Burstyn, *Fuse Magazine*

"After I showed it to my film students, I didn't have to start the discussion...they argued for an hour by themselves."—Barbara Gruben, Simon Frazier University

1981, 16mm, b&w/so, 35m, \$60

## Oroboros

The Central Agency's Colonization Experiment, its almost-complete prelude to the necessary New Beginning Program, has been interrupted. The lovesick Scientist has absconded with the New Man, who will follow all her instructions. To cover her tracks, the Scientist has released two of the Experiment's failures as decoys. But it is these two who discover, beyond the Useless Zones, a "new beginning," without the Central Agency.

Meanwhile, in an urban high-rise apartment, six people who resemble our characters and filmmaker enact a diary of fragmentation for the video recorder...

This questioning, experimental film takes its title from the ancient symbol of a snake swallowing its own tail. Requiring a par-

ticipatory attitude from the viewer, **OROBOROS** seeks the limits of the splits (subject/object, us/them, male/female, mind/body, etc.) in consciousness which are generating history.

**OROBOROS** is a map of which I, and You, are subject, draughtsman, and observer.

Other distribution of both films: Canadian Filmmakers Distribution Centre, Toronto.

1983, 16mm, color/so, 58m, \$100

## Burckhardt, Rudy

### Up And Down The Waterfront

Crates and boxes unloading in the morning, lonely men sitting on half-broken docks in the afternoon, sailor bars at night with one poor bum actually getting the heave-ho, a mighty waterhose washing it all away, overlooked by the sky-line.

1946, 16mm, b&w/so, 8m, \$35

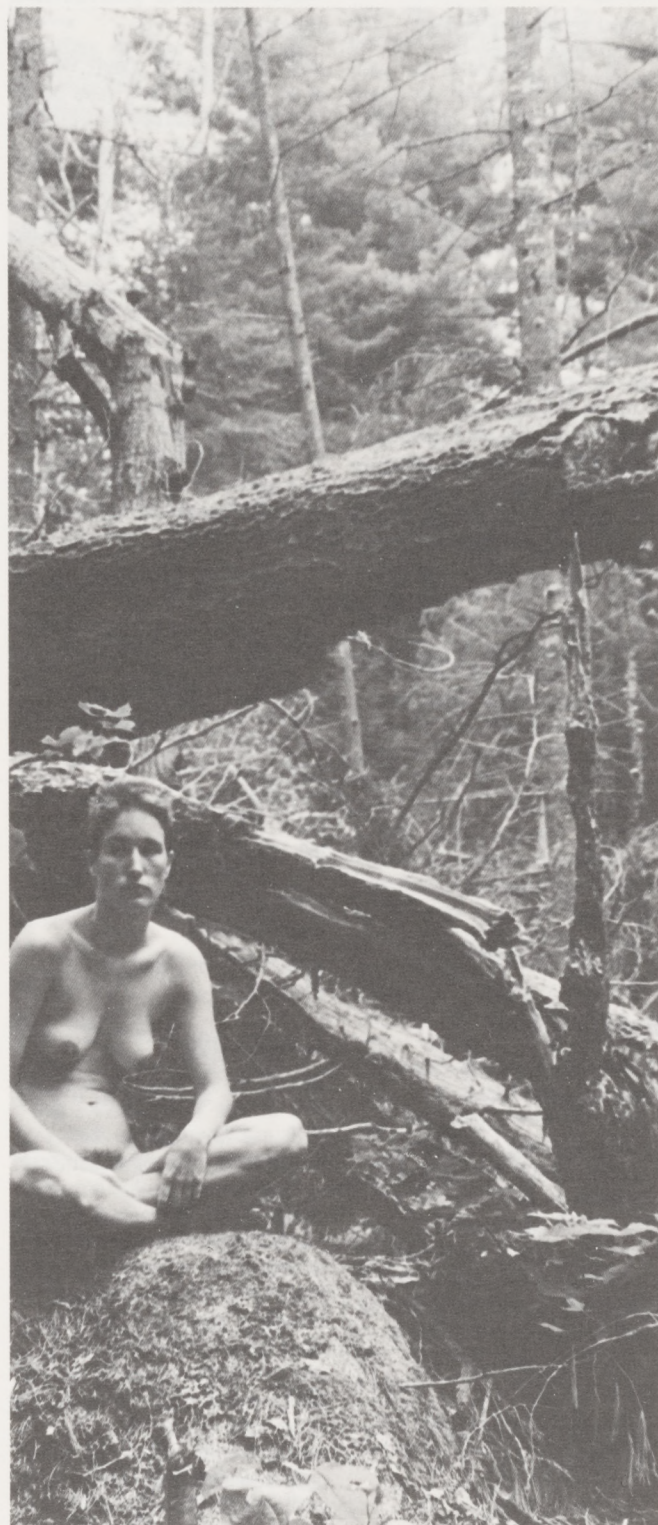
### Lurk

Starring Edwin Denby, Red and Mimi Grooms.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but poker-faced. The humor is tenderly black. Burckhardt's fusion of documentary-type photography with fairy tale story line is nearer Keystone than avant-garde with its visual honesty and particular virtuosity."

—Edwin Denby

1965, 16mm, b&w/so, 38m, \$45



"Venus of the Broken Trees" from *Zipper* by Rudy Burckhardt



## Burkhardt

### Money

A silent screen-type comedy starring Edwin Denby as Hemlock Stinge.

"It deals with old Mr. Stinge, the unlovable billionaire, and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The photography is masterful and draws no attention to itself. The text by Joe Brainard, ditto. The documentary sequences show people and buildings on the kind of real life day when you keep finding comedy wherever you look. Special to Burkhardt is the light touch. The jokes—many small touching ones, others outright gags—are left unexploited and unexplained. The characters are all pretty bad, money is the root of all evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative."—Edwin Denby

1968, 16mm, b&w/so, 45m, \$50

### Made in Maine

"A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new."—Edwin Denby

"Like a mescaline high."—Frank Lima

1970, 16mm, color/so, 8m, \$20

### Inside Dope

Starring William Dunas.

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.

1971, 16mm, b&w/color/so, 35m, \$45

### City Pasture

A snow storm—Disney World—self important New York—ox-pull in Maine—a special old man—strip tease—an ant in the woods—wild 14th street—a mugging survived—the end.

1975, 16mm, color/b&w/so, 38m, \$50

### Sonatina & Fugue

Images of city and landscape moving with a romantic piano sonatina by Ferruccio Busoni (1866-1924), then classic keyboard figures by Johann S. Bach. Images and music, "in" the same time space, sometimes join and affect each other, then pursue their own independent course again.

1980, 16mm, b&w/so, 23m, \$45

### Cerveza Bud

"Taking its title from the favorite elixir of New York Hispanics and its format from collage, this filmic slice of life coalesces into an ethnographic view of a possible future: the city as a constantly bubbling, delirious playground where yesterday's monuments are symbols to be triumphed over, and tomorrow never arrives. Perhaps this is why the ultimate effect is one of wistfulness, due also to the unexpected intrusion of a memento mori in the guise of a nude traversing Maine woods, both visually mocking Central

Park's trampled pastorality and offering its frenetic revelers an alternative route."—Trevor Winkfield

1981, 16mm, color/so, 22m, \$40

### Around The World In Thirty Years

"From Machu Pichu's sunswept stolidness to the mugging unwashed faces of Neapolitan kids; from Tokyo's Yoyogi Park where teens lip sync and step a la Fifties R and B groups to groomed-hair New York streets of 1964; from a busy square in Port-au-Prince, Haiti (with bright pink dresses) to a country fair in Maine, AROUND THE WORLD...looks in on six locales and reports them directly back. The indigenous images echo and counterpoint, presenting a panorama of glorious earthly variety; unadorned realities sweetened by their transiency one to the next, mirroring and magnifying life's own."—Reed Bye

1983, 16mm, color/so, 25m, \$50

### Indelible, Inedible

Images to accompany the lines of a poem by John Ashbery.

"Rudy Burkhardt's film is a brilliant extension of my poem, perhaps the film I might have made myself if I were a filmmaker."—John Ashbery

1983, 16mm, color/si, 8m, \$20

### All Major Credit Cards

"R.B.'s new film is a magic dream, airy and clear. Everything you see is a fact, firm and distinct at the moment you are seeing it, a fact of daily life or of extraordinary dance, or of amateur acting, and you recognize each fact too, at a glance. Later, as the film continues, the factual seeing is still the same, but somehow it doesn't feel the

same, it feels like a good dream you are dreaming, with a sly and witty tease to it, and nearly weightless.

"The film went on to the end being novel, and I thought its smile was becoming more and more mysterious. Filmmakers often try to make a great film by making it feel heavier than the film is by nature. R.B. seems happy if he can make his feel lighter. That does leave him unique, and he succeeds in it too.

"There is no distortion of image or sound. Its magic invention—including the later dream-weight—is new and inscrutable. It is a film that changes when you watch it again, it has many surprises I haven't mentioned. Take it as a wonderfully touching dream and as an amazing marvel of filmmaking. It is his sixty-first."—Edwin Denby

1982, 16mm, color/so, 26m, \$60

### In Bed

To a poem by Kenneth Koch with Chopin played by Gena Raps.

"Arranged in staccato verses rapid as machine gun fire, the poem is read on the soundtrack while the visual choreography unfurls. The poem riffs on the plausible possibilities and remembered musings that took place in beds the poet has known. While some of these are reenacted, there's room for luxurious pauses while the visuals catch up with the poet's triggered thoughts running banshee away into formerly unexplored regions of hilarious fantasy and sweet memory: a morning coffee vision becomes penetrable as, lugging a typewriter into bed, a poet, surrounded by muses (in silk night gowns) composes a ditty before reluctantly submitting to mere mortal pleasures; a portrait sitter's fantasy of seeing the artist working topless is spliced in; a scantily dressed damsel sleepwalks her way



through a dawning forest into the viewer's daydreams.

"Rudy's lyrical montage opens and reflects the world the way a poem does. He consistently gets to the essential fragments of an experience or a view. His perspective is that of a pedestrian god of sidewalks, a celebrator of details we might have missed.

The films are about desire, bewitched noticing and, most of all, love."—Gregg Masters

1986, 16mm, color/so, 22m, \$60

## Zipper

Text by Ron Padgett.

A Diary or Collage film, ranging from snow in the Catskills, with stop-overs in Boulder, Colorado and San Francisco, to Easter in New York, flowers and cows in Maine, a Caribbean carnival in Brooklyn, country fairs with men splitting wood and women weight lifting; and a last section with all these combined and more. The film is also about Venus—two of them actually—one a classic Renaissance Venus, the other a Nordic, Gothic one, the Venus of the Broken Trees. The music is a collage too, ranging from Spike Jones to Hector Berlioz' "Nuits d'Ete."

1987, 16mm, color/so, 25m, \$50

## Caldararo, Niccolo

### The Payment Of Teresa Videla

A documentary film about an Argentine army officer who discovers the secret police use of political prisoners for sex exploitation film purposes and protests after the murder of a young girl.

"La soiree terminera dans le sang avec le PAIEMENT DE TERESA VIDELA une seance

de torture dans une quelconque dictature d'Amerique du Sud. Douze minutes de sadisme, un documentaire insoutenable qui reconstitue des faits reels, une 'bavure' a la dimension chilienne. Incroyable, bestial, inhumain, et pourtant, cela se passe la-bas du cote de Buenos Aires ou Santiago..."—*La Voix Du Nord*

Awards: Museum of Modern Art, San Francisco, S.E.C.A. award, 1978; Palo Alto Film Festival, 1980; Information Film Producers of America Competition, Bronze Award, 1980; American Film Festival, Finalist, 1981; Baltimore International Film Festival, Second Prize, Dramatic Presentations, 1981; Lille Film Festival, Prize of First Work, 1981; Institute of Amateur Cinematographers in London, Golden Eagle Award, 1984. Purchased for broadcast by Suisse Romande, 1981 and part of the film collection at University of Pennsylvania.

1978, 16mm, b&w/color/so, 11m, \$15

### A Meeting With The Enemy

Script, narration, photography, direction by Niccolo Caldaro. Edited by Tom Heinz. Sound recording by Focused Productions. Remixing by Sound Service. Background music by Tom Wells. Songs: "Sin Odio" by Ali Primera and "After Work" by Brain Damage.

Set in the year 1992, the film describes events following a national referendum on nuclear disarmament which is successful but is countered by an attempt by the American military to stage a mock nuclear war in order to retain their power. This is blocked by a popular uprising that is aborted by "other" forces.

1983, 16mm, b&w/so, 22m, \$25

## Cameron, Donna

### Starting In The Middle Of the Day We Drink Our Politics Away (Newsweek)

A film made from the January 1, 1979 issue of *Newsweek* magazine and from handmade, organic papers and fibers—cotton, linen, rice, etc. The news is rolled out at you, with increasing speed (God help you if you don't remember what they said); the film itself is like the flipping of pages. The news—nonsense, organic fibers and all—is thrown out of focus and off the screen.

1978-1980, 16mm, color/si, 9m, \$20

### New Moon

Second in a series of paper films made from strips of color Xerography. In these films, the filmmaker is concerned with the film as an object or motion picture "soft sculpture" constructed of 16mm sized strips. The paper (or emulsion) could be a kind of skin complete with hair and pores, half tone dots, paper fiber—thru which the world is viewed.

1983-1987, 16mm, color/si, 11m, \$35

### The Adventures Of The Scarlet Pimpernel: The Sword of Justice

Scrambled eggs. The 80's: banal, housekeeping, addiction, drugs, the 20th century, even a vacation, slick alarm clock, bona fide pimpernel and fifties ad footage interspersed with great personal filmmaking.

1980, 16mm, b&w/so, 15m, \$25

### Unicorn

A film shot in the USA and Europe concerning myth as geographic time. The unicorn is a symbol of transformation, becomes frame-of-vision reference

for a small boy and a young man. The magic of this imaginary beast transforms the man, but eluding the child, remains elemental and untamed.

1985, 16mm, color/si, 20m, \$35

### Dracula And The Babysitter

A red psychodrama about gambling. This found footage film, originally made by the Mormons as a morality film in the 1950s, has been re-edited to create a surreal world through which the characters pass in a trance-like state. The film exploits the original "found object" "s faded emulsion which is red; a hellish nightmare emerges.

1986, 16mm, color/so, 14m, \$35

### The Chinese Lunch

A melange of found footage edited to resemble, in its frayed images and scratchy soundtrack, an old newsreel. It is concerned with the vulnerability of the persons photographed and the ease with which commercial editing exploits and presents both men and women as robotoids and life as a game which only a football or a coconut can win. Within minutes the characters lose their identities and the film begins talking with itself, as if lived and fought between the splices, among its pieces, behind the images themselves.

1980-1987, 16mm, b&w/so, 15m, \$35

### End

A film composed of an unused end of NEW MOON and printed to work visually with a segment of J.S. Bach's suite in G-minor for lute.

1985-1986, 16mm, color/so, 5m, \$10



## Cameron

### Fauve

The fourth in a series of "paper films," made from portions of a print of an American flag and a Fauvist painting. Cinema as abstract expressionism.

1987, 16mm, color/si, 8m, \$15

### The Super Weapon

A film poem shot in San Francisco, Chicago, Los Angeles, Huntsville, Alabama and New York City in which missiles, bricks, huts, humanoid-types and people emerge from civilization's whimsical debris. The Apocalypse—now and after. The bomb is in YOU.

1987, silent (24fps), \$30

### The Falcon

A red camp film. The desert is for the birds? Surreal, but real. Originally shot in the '60s in Kuwait, this story of falconry has been rephotographed, re-recorded, re-edited to bring the sad zaniness of sport to the screen, in vivid color.

1987, color/so, 13m, \$35

### Cariati, Edwin

#### diary of an autistic child/part one/mrs. and jack sprat's hidden wisdom

...MRS. AND JACK SPRAT'S HIDDEN WISDOM transvisualizes the principal characteristic of autism into filmic dimensions. It does not describe the disorder, but absorbs its chief feature thereby becoming autistic itself. This is accomplished by favoring the chaotic potential of film rather than its polar opposite inclination, the commonly experienced and predominant real time function. Employment of a jumble tactic, which mimics the flutter flashing of separate images on the screen, reconciles tendencies of disarray into wholeness (Heraclitus' hidden wisdom), while at the same time it builds upon sameness of both image idea and inner cadence to

correspond to autism's outstanding symptom: extreme repetition. The intrusion of chance factors at the point where light rays touched raw camera stock further intensifies the effects of repetition and polarity, and brings into being a synergistic effect which insures harmonious flow from moment to moment. Order prevails although sacred light rays were subjected to ignominious and irreverent misbending which created clash within the frame, instability on the subatomic level.

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/si, 9m, \$15

#### diary of an autistic child/part two/ragged edges of the hollow

master and slave lose sight of roles and embrace in copulative ecstasy. the edges of the hollow yearn to become the matter from which they have been released. feeble memory prohibits recollection of nothingness dooming anti-image to envy the apparent stability of the photoworld. photorealms, possessing the power of gravity, bend reality to the son while eschewing the holy ghost. the anti-image struggles to achieve escape velocity but fails. unresolved tensions triumph and lead to a netherworld search for the irretrievable where will o' the wisp veils delude the focused seeker. the autistic child views multiple realities, as interchange is manifested in the hollow where light and darkness unfold.

16mm, color/si, 6m, \$15

#### diary of an autistic child/part three/hard core holy family

a devolutionary trek from the scintillation of the single frame to the rote recording of a pedestrian event.

16mm, color/si, 9m, \$15

### Camey, John

#### Bal-Anat

This film traces the development

of a belly dancing troupe from studio training to a live performance at The Renaissance Pleasure Faire. This film has a good deal of historical information and is a good introduction to tribal dancing.

16mm, color/so, 20m, \$25

### Black Jackets And Choppers

This is a documentary about independent motorcycle riders. The locations include San Francisco and Santa Cruz County. The participants express opinions on many subjects including lifestyle, image and other elements that support the bike rider mystique. Live footage and interviews are intercut with scrapbook stills and graffiti found on tattoos, garage walls and anywhere else there was information. The mood of the film is established by a police radio that monitors the progression of a large group of bikers enroute to a weekend party. The movie, however, takes side trips in order to reveal a more intimate story than the superficial police report.

This is a real sharing experience done in the spirit of a cowboy movie, that enables the audience to visit, party and ride with the motorcycle people. The result is an intimate look into the bike culture that explodes the stereotypical view commonly attributed to Bikers.

16mm, color/so, 25m, \$35

### Carolfi, Jerome

#### Diarrhea Of A Country Priest

This work is an experimental docudrama based on personal experience. A parody, in title, of Bresson's DIARY OF A COUNTRY PRIEST.

Award: Big Muddy Film Festival, Honorable Mention, 1982.

1981, 16mm, color/so, 8.5m, \$17

### Androgyny In Three Easy Steps

A schematic parody of the archetypal

"weepie" dramatic narrative style of film typified by Douglas Sirk. A knows B and C knows D, but C and D don't know that A and B know that C and D know each other. A labyrinthian exploration through a ludicrous web of deceit. This rather comical film had for the most part a very young cast, all close friends of the filmmaker, who were acting out themselves through the guise of dramatic parody.

Making the film was a kind of magic experience because of all the good feeling among everyone involved, something very indescribable, yet ephemeral.

1984, 16mm, color/so, 30m, \$50

### Light At The End Of The Tunnel

A journey, a linear movement from darkness to light, night to day, from quietness to loudness.

A cruel and ironic film based on a literal interpretation of the cliché. This metaphor is so obvious, though, that it raises other questions as to intention...In short, undercutting its own intentions. An allegory of the post-modern era.

16mm, color/so, 20m, \$25

### Sanguine Memories

This film marks a departure, a leaving behind, and a character's private, intimate thoughts as he makes his way to a train station. What I wanted to achieve is a sense of connection between the "color" of memory and the kinds of film stocks used to express this. The time frame of the film itself being a memory, this film delves into memories within memories.

Award: San Francisco Art Institute, Spring Show Award, 1985.

### Two Motels (and a few other things)

This film, full of bluffs and ambiguities, assumes a stance not unlike modern architecture. That



is, the title and exteriors impose themselves in epic style, but underneath a thin veneer lies a vast and funky "other" world.

What originally interested me in making this film was a profound intrigue in the "American-ness" of motels and some of the assumptions made about why people go to them.

"A history of the world in 8 1/2 minutes."—J.J. Murphy

1986, 16mm, color/so, 8.5m, \$20

### Souvenirs

SOUVENIRS is a celebration of the pathetic. The poignant pathos of the filmmaker's home movies is intermixed with the camp value sentiments of female Country and Western pop vocalists such as Patsy Cline and Connie Francis. The film addresses the sentiments which underlie the concept of the souvenir and chronicles a cyclical process of the realization of the loss of love. This is marked by quotes and statements from and by Romantic and romantically contemplative literature and writers Johann von Goethe, Thomas Mann and Roland Barthes. The outward appearance of the film is of an even-measured cycle—a record album. But within a genre co-opted by MTV, *Souvenirs* presents a radical departure from what is acceptable subject matter, style, and intention.

1986, 16mm, color/so, 28m, \$50

### Four By Four

Created entirely from a 10-second section of super 8 film. FOUR BY FOUR is a formalist work, but it is also imbued with personal commentary and ideas. The ideas are: rhythm, the film loop, variations upon this and symphonic arrangement. Ultimately, this film demonstrates that there is no such thing as repetition; "there is no game."

1987, 16mm, col/b&w/so, 14m, \$25

### Special Packages:

1. Includes: ANDROGYNY IN

THREE EASY STEPS, DIARRHEA OF A COUNTRY PRIEST, SANGUINE MEMORIES, LIGHT AT THE END OF THE TUNNEL and TWO MOTELS. 1984-1986, 16mm, color/b&w/so, 53.5m, \$100

2. Includes: ANDROGYNY IN THREE EASY STEPS, SANGUINE MEMORIES, TWO MOTELS and SOUVENIRS 1984-1986, 16mm, color/b&w/so, 73m, \$100

### Chao, Tom

#### Box-Man

This film was produced at the University of Southern California school of cinema-television under the tutelage of Gene Coe. A blend of abstract and concrete imagery illustrates adventures of the neo-Cubist/Dada character, Box-Man, including his origin, daily life, and his apparent demise.

The film incorporates various animation techniques, including cel, cut-out, and xerox animation as well as various combinations. The unusual appearance of the title sequence was achieved by successfully degenerating the title card in several hundred passes through a photocopying machine.

"I am your slave!"—Box-Man

Shown: Bovard Auditorium, University of Southern California; Bay Area Animation, sponsored by the Film Arts Foundation, San Francisco; KQED-TV, Frontal Exposure program, San Francisco.

1986, 16mm, b&w/so, 2m, \$5

### Child, Abigail

#### Some Exterior Presence

Cut between sessions on DLT SECTION, structured on the 4-handed nature of film: original footage (outtakes from television documentary I was directing in the spring of 1975 in South Bronx and Brownsville boroughs of New York City) manipulated, then optically printed, then manipulated again. 4 X 4.

"The film is largely red, black, and white. The effect is one of



Covert Action by Abigail Child



## Child

starkness, yet tempered by the richness of the red and its alternating suggestions of violence, church and ritual...the interaction of darks and lights translates tone and form into felt exterior/interior presences. Exteriors are stark, snow covered angular; interiors are dark, mysterious, rounded. These two extremes are somehow mediated by the figure in a white suit who forever undergoes the ritual of entering a dark doorway with linear slats of light. He stands or moves somewhere between these two domains: the exterior linear world and the other world which it houses, where exists the presence of softness and the possibility of touch."—L. Dackman, *CinemaneWS*

1977, 16mm, color/si, 8m, \$18

### Peripetela 1

Navigation spiralling sunwards. Exploring the movement of forest and body, seeking the larger pattern of my digressive attendance. Filmed in the Oregon coastal rain forest, fall.

1977, 16mm, color/si, 9m, \$25

### Peripetela 2

Extending from PERIPETEIA 1—a navigation by light, contrasting the camera's fixed sight with "in site" movement. A sculpture of glass, mirrors and film vies with the choreography of the cardinal points: dense shelter, rain, red emulsion. Filmed in the Oregon coastal forest, June.

Award: San Francisco Art Institute Film Festival, 1979.

1978, 16mm, color/si, 12m, \$30

### Daylight Test Section

Recurring emergence of narrative. The "loaded" image becomes the determinant feature for reading otherwise unemotional footage; a first experiment in what is an ongoing investigation.

1978, 16mm, color/si, 4m, \$15

## Pacific Far East Lines

An urban landscape film constructed from materials gathered over two years looking out at downtown San Francisco. The elements "folded" and mixed, Time redefines Space: the erector and helicopter appear as toys within a schizy motor-oil-ized ballet mechanic.

1979, 16mm, color/si, 12m, \$30

## Ornamentals

This film was crucial to my understanding of composition, to my desire for an encyclopedic construction (the world "out" there), and reaffirmed my allegiance to rhythm, the rhythm of body nerve mind. "Juxtapositions of light made this dream consumed image between the penny arcades and mirrors reflecting masturbating naked brain of magnetized nitrous screens crackling is like pulp beside dummy circumstance." —Bruce Andrews, *Himmy and Lucy's House of K*

"THE RHYTHM!!! the rhythm, like jazz, comes out of and returns to the BODY (the animal nature of film!), illustrated by the organic reticulation patterns of the self-processed segments): the 'meanings' of the shots (constantly undetermined thru highly intentional overload)...all films are 'different EVERY viewing' but this one more specifically so: colorfully constructed along lines of color: associative values emerge as if by chance, like memory, fleeting but there, reemerging altered: all films different every viewing but this one more intentionally so: takes several screenings to even know where it begins..."—Henry Hills, *CinemaneWS*

1979, 16mm, color/si, 10m, \$30

## Is This What You Were Born For? Parts 1, 3, 4, 5, 6

IS THIS WHAT YOU WERE BORN FOR is conceived as a way to bracket my ongoing film investigations in the context of the aggres-

sions of the late Twentieth Century: the title is from an etching by Goya, part of the *Disasters of War* series. The work is in seven detachable parts, each of which can be viewed by itself for its own qualities. The films don't form a single line, or even an expanding line, but rather map a series of concerns in relation to mind, to how one processes material, how it gets investigated, how it gets cut apart, how something else (inevitably) comes up.

## Prefaces

"Like ORNAMENTALS, PREFACES is an abstract work which plays with formalist elements in a wide range of images on color and negative stock. It becomes a kind of 'preconscious' of the two completed films to follow, whose scope and image bank are more narrowly defined. The rapid-fire cross cutting of the images is extended to the construction of the sound track, which is also a dense panoply of fragments. What results is an impressive musique concrete composition, a collage of 'female' sounds interwoven with others: snippets from vocal music, conversations, poetry reading etc. Child plays with memory, not only her own and the world's, but also cinema's: its conventions, polarizations (man/woman) and hierarchization of images."—Robert Hilferty, *New York Native*

1981, 16mm, color/so, 10m, \$35

## Mutiny (part 3)

Featuring Polly Bradfield (violinist), Sally Silvers (dancer), Erica Hunt (poet), and Shelley Hirsch (singer).

"This movie is a new kind of classic, it has invented once and for all the machine-gun sound of explosives and composed sentences with speeded-up speech and wild singing, laughter, hardly all understandable, with violins screeching like falling bombs and a Hispanic grind dance...There are tender closeups in interviews with women, and marvelous documents of dancers, street performers, all races and styles. These are brave

and straighttalking people; this is a feminist film, and it is important. All the sound makes a talky song of many voices."—Anne Robertson, *X-Dream*

"Plastically a marvel, a discerning powerhouse performance."—Ken Jacobs

1982-1983, 16mm, color/so, 11m, \$35

## Covert Action (Part 4)

I wanted to examine the erotic behind the social and remake those gestures into a dance that would front their conditioning, and as well, relay the multiple fictions the footage suggests (the "facts" forever obscured in the fragments left us). The result is a narrative developed by its periphery, a story like rumor: impossible to trace, disturbing, explosive. "Collaging found footage..., existing and original sound, she undermines the authority of the past (as attributed to photographs and texts), and the "inevitability" of the future (as mapped out by social convention)...While Child's film titles allude to detective serials, spy and adventure stories...her films complexly examine everyday actions, perhaps suggesting that this is the terrain for strategies and struggles to keep open the question "Is This What You Were Born For?"—Kathy Geritz, Pacific Film Archive

1984, 16mm, b&w/so, 11m, \$35

## Perils (Part 5)

With Diane Torr, Sally Silvers, Plauto, Elion Sacker. Sound improvisations by Charles Noyes and Christian Marclay.

An homage to silent films: the clash of ambiguous innocence and unsophisticated villainy. Seduction, revenge, jealousy, combat. The isolation and dramatization of emotions through the isolation (camera) and dramatization (editing) of gesture. I had long conceived of a film composed only of reaction shots in which all causality was erased. What would be left would be the resonant voluptuous suggestions of history and the human



face. PERILS is a first translation of these ideas.

1985-1986, 16mm, b&w/so, 5m, \$25

## Mayhem (Part 6)

With Diane Torr, Ela Troyano, Plauto, Elion Sacker, Rex West. Additional sound by Christian Marclay, Charles Noyes, Zeena Parkins, Shelley Hirsch. Photographed by Child, Jeff Preiss (second camera).

Characters from PERILS reappear, this time in a film noir setting, soap opera thrillers and Mexican comic books generating the action. Perversely and equally inspired by de Sade's *Justine* and Vertov's sentences about the satiric detective advertisement, MAYHEM is my attempt to create a film in which Sound is the Character and to do so focusing on sexuality and the erotic. Not so much to undo the entrapment (we fear what we desire; we desire what we fear), but to frame fate, show up the rotation, upset the common, and incline our contradictions toward satisfaction, albeit conscious.

1987, 16mm, b&w/so, 20m, \$55

## Clarke, Shirley

### Bridges Go Round

Music by Teo Macero.



Tompkins Park by Karl Cohen

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty."—Howard Thompson, *New York Times*

"A new creative development ...truly excellent."—Mr. Hugh Gray, Dept. of Film, UCLA

1958, 16mm, color/so, 3.5m, \$10

## Cohen, Karl

### The Bedroom

THE BEDROOM, shot while on LSD and listening to the Grateful Dead, is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in



The Bedroom by Karl Cohen

Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic changes in the lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The sound track, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

Shown: Refocus, University of Iowa, Honorable Mention, 1970; Baltimore Film Festival, 1971. Tour of Germany in "The American Psychedelic Poster and Film," 1987.



Blow Glass by Karl Cohen

1967-1970, 16mm, color/so, 2m, \$7.50

### Blow Glass

The film concentrates on C. Fritz Dreisbach, a former glass blowing instructor at the Toledo Museum of Art and his individual manner of work. Filmed in the garage where Harvey Littleton and Nick Labino build their first glass furnace and started the American Renaissance of the glass blower as individual artist (instead of company designed and produced products). Film ends with the final emptying of the furnaces when the facility was moved to its new building in 1970.

Shown: Independent Film-Makers Festival, Foothill College, 1970; Refocus, University of Iowa, Honorable Mention, 1972; KEMO-TV, San Francisco. Also shown publicly at the Toledo Museum of Art, Fort Wayne Art Museum, U. of California, Davis. Purchased by the Toledo Public Library and the Corning Museum of Glass.

1969-1970, 16mm, color/so, 8.5m, \$10

### Hungry Eye

A touching story that answers the question "what the fuck is all that crap over the good stuff?" or is sex sexier when you can't quite see it? (A handpainted collage utilizing footage from "blue" movies—rates XXX but apt to

confuse hardcore fans.) Guest stars Alisha Love and Eric "Big Daddy" Nord.

Shown: 1st Annual N.Y. Erotic Film Festival, 1971; University of Santa Clara Erotic Film Festival, 1972.

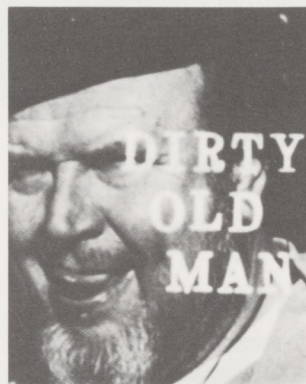
1971, 16mm, color/si, 6m, \$7.50

## Tompkins Park

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concertdances held at Tompkins Park in New York's East Village in August, 1967. The film then takes off into the world of fantasy, suggesting where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the view to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971.

Shown: Kenyon Film Festival, 1972; KEMO-TV, San Francisco. Tour of Germany in "The American



Love Letters by Karl Cohen



## Cohen



**Ralph's Busy Day** by Karl Cohen

Psychedelic Poster and Film," 1987; shown in several U.S. tributes to the "Summer of Love."

1971, 16mm, color/so, 8m, \$10

## Love Letters

It started out to be everything you always wanted to see illustrated about sex from A to Z. This abecedarian spoof was well received at its first showing in the University of Santa Clara's Erotic Film Festival where it proved a light-hearted change of pace. Stars Alisha Love and Eric "Big Daddy" Nord. Original soundtrack by Allan Bell, John Yager and John Goodwin.

Exhibits: Baltimore Film Festival (1972 cash award). Highlights of the 1972 Ann Arbor Film Festival-Underground Midnight Movies commercial tour of 13 theaters. Second Annual N.Y. Erotic Film Festival, 1972. Distributed in Canada by Derma Communications, Montreal, cut version. Complete version available from Canyon has been banned in Canada.

1971-1972, 16mm, color/so, 5.5m, \$10

## Face Poem

A contemporary dance of life expressed through a wide range of faces (hundreds of them). Music by George Koehler and Connie Keeler.

Shown: Independent Film-Makers Competition, Central Michigan U.

1973; Yale Film Festival, 1972; KEMO-TV, San Francisco.

1972, 16mm, color/so, 3m, \$7.50

## Ralph's Busy Day

As a toy who comes to life, Ralph trips through San Francisco in search of a free lunch. He encounters tourists, street artists, cable cars and various objects animate and inanimate. Rated G, suitable for children. A modern silent comedy with piano soundtrack by Dr. Real.

Shown: Baltimore Film Festival, 1973; KEMO-TV, San Francisco. Premiered at the Avenue Theater, San Francisco, accompanied by Bob Vaughn on the mighty Wurlitzer.

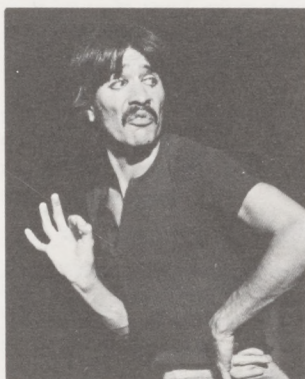
1973, 16mm, b&w/so, 14m, \$10

## The Streetwalker & The Gentleman

The encounter is graphically portrayed from beginning to end, but somehow it's not the same with one fully clothed mime playing both parts. A delightful audience pleaser with San Francisco street mime Ralph DuPont. Original Piano accompaniment by Jeff Ross.

"Satiric laugh-getter aimed at college and adult audiences."—Kit Parker Films.

"A mime plays the parts of both a hooker and her trick. Fast and



**The Streetwalker & The Gentleman** by Karl Cohen

offbeat."—Berkeley Barb

Awards: Winners and Highlights of the 1st San Francisco Erotic Film Festival-Underground Midnight Movies commercial tour of 15 theaters (tour repeated two more times due to popular demand). Mitchell Brothers Theaters (Bay Area group) with world premiere run of SIP THE WINE.

1975, 16mm, color/so, 5.5m, \$10

## Adios America

A study of retired Americans living in Oaxaca, Mexico (my parents and their circle of friends). It studies their joys, fears, paranoias, and daily life in

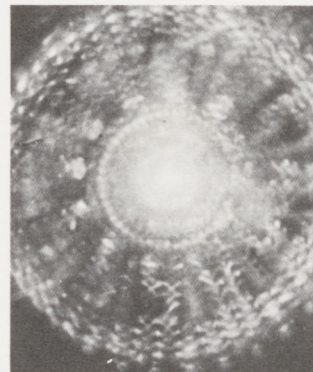


**Adios, America** by Karl Cohen

a series of fast-paced segments. Among the ironical aspects of the film are a gardener who turns out to be the former mayor of his village, close friendships that are formed among people who admittedly would have nothing in common in the U.S.; expressions of isolation and alienation mingle with determined enthusiasm for life in Mexico. Healthcare, socialization, shopping, domestic help and other issues are also discussed.

Segments shown on S.F.'s KRON-TV several times in 1977 on "Alma de Bronce," plus showings at small theatres in S.F. and Oaxaca.

1977, 16mm, color/so, 23m, \$17.50



**Sidereal Passage** by Karl Cohen

## Sidereal Passage

Journey into the beyond in this simple reel of the music and effects used in FLIGHT TO THE FUTURE, a live show performed with George Mundy on his 21 string electric guitar in '77 and '78. The journey takes you through a black hole in space, into a fiery world, through a cosmic void, into stellar seas, and finally to a crystal city.

Shown: Oakland Museum; San Francisco Museum of Art; Larkin Theatre; Mills College; Noe Valley Cinema; The Exploratorium and at other locations in the Bay Area. Segments used in "A Night At The Fillmore" (Bill Graham/HBO TV Special, 1986), "Bob Dylan, His Words and Music," (1987 theatrical production), and "Reincarnation: The Phoenix Fire Mystery" (Canadian Film Board/Kay Films feature, 1987). The film has been rented several times for use as light show material for The Grateful Dead, Jefferson Starship, Country Joe and other rock groups.

1977, 16mm, color/so, 6m, \$10

## Speak Up, Uncle Sam Is Hard Of Hearing

Motivate your audience to become more active in the anti-nuke movement with these short messages. The 3 messages tell people what they can do to help end the arms race. The images include demonstration footage



from the Livermore Blockade, Peace Walk, Rock Against Reagan, Jobs, Peace and Freedom, and other events plus unusual license tags, bumper stickers, a store with a banner asking people to write their elected representatives, etc. These are the kinds of Public Service Announcements we can hope TV will have the guts to run someday, ones that encourage everyone to actually work towards ending the arms race.

Music includes "Old Man Atom" sung by Sons of the Pioneers about 1947, and a short excerpt of John Lennon's "Give Peace a Chance." Photography, script, editing, special effects (Newsbreak has UFOs coming to tell us to end nuclear madness), etc. by Karl Cohen.

Film is in 3 parts: "Speak Up," 3 min.; "Newsbreak," 30 sec.; and "Get Involved," 1 min.

1984, 16mm, color/so, 5m, \$10

**Special Package:** SPEAK UP, UNCLE SAM IS HARD OF HEARING, SIDEREAL PASSAGE and ADIOS AMERICA: RETIRED AMERICANS IN MEXICO CITY 1977-1987. VHS, color/so, 34m, sale \$30

## Colmer, Roy

### Metamorphosis

The quantizer used in the making of this film is a sophisticated piece of equipment which evaluates gray values in black-and-white videotape and transforms these values into color... METAMORPHOSIS, using the quantizer creatively, presents some of the most unusual and intense colors ever found in film, seen through the eyes of a painter. Two nude female figures weave together on a bed in dance-like motion. The shadings and forms of their bodies are progressively broken down into distinct color fields.

1974, 16mm, color/so, 15m, \$35

## 278

"Colorized video tape then transferred to film, of cars on Route 278 in Brooklyn. The screen an electronic canvas where color is unified with the elegance of speeding machines.

"278 transforms into pulsating luminescent imagery, to my mind surreal film paintings. 278 having the pastel shadings and mystery of on Odilon Redon."—Karen Cooper

Awards: Ann Arbor Film Festival, Award and Tour, 1976; 22nd International Festival of Short Films, Oberhausen; Refocus, University of Iowa; Award at Canyon Cinematheque's showing of Ann Arbor tour; Athens Film Festival; Film Forum, Computer and Video Films; Bilbao Film Festival, Spain.

1976, 16mm, color/so, 11.5m, \$35

## Conner, Bruce

**Special Packages** (See below for complete descriptions of films):

1. MONGOLOID and AMERICA IS WAITING 16mm, b&w/so, 7.5m, \$30
2. TAKE THE 5:10 TO DREAMLAND and VALSE TRISTE 16mm, sepia/so, 10.5m, \$30
3. Four films by Bruce Connor: TEN SECOND FILM, VIVIAN, THE WHITE ROSE, LOOKING FOR MUSHROOMS 16mm, b&w/color/so, 13m, \$30
4. Portrait of Four Women: BREAKAWAY, VIVIAN, THE WHITE ROSE, MARILYN TIMES FIVE 16mm, color/so, 28m, \$60
5. Six Films By Bruce Conner: COSMIC RAY, PERMIAN STRATA, MONGOLOID, A MOVIE, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE 16mm, b&w/sepia/so, 35m, \$75



Speak Up, Uncle Sam Is Hard Of Hearing by Karl Cohen





**Cosmic Ray** by Bruce Conner

6. Eight Films By Bruce Conner: TEN SECOND FILM, PERMIAN STRATA, MONGOLOID, AMERICA IS WAITING, A MOVIE, REPORT, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE 16mm, b&w/sepia/so, 46m, \$90

**Special Video Sale Packages:\*** Bruce Conner Films, I: TEN SECOND FILM, PERMIAN STRATA, MONGOLOID, AMERICA IS WAITING, A MOVIE 23m, b&w/so, VHS or Beta, sale: \$100

Bruce Conner Films, II: BREAKAWAY, VIVIAN, THE WHITE ROSE, MARILYN TIMES FIVE 29m, b&w/so, VHS or Beta, sale: \$100

\*Note: These two packages of video cassette tapes are "for home use only." Those interested in purchasing these tapes for Audio Visual Departments must apply to Canyon Cinema.

### America Is Waiting

Music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people—blame the government! Take it in again! Again! Again! America is waiting for a message of some kind or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves."—Anthony Reveaux, monograph on Bruce Conner

published by *Film In The Cities*

1982, 16mm, b&w/so, 3.5m; available for rental in group package only.

### Breakaway

Music by Ed Cobb. Dance and vocal by Toni Basil (Antonia Christina Basilotta).

"The camera captures her movements in gestural, expressive light smears. Intercut rhythmically with strophes of black leader, she gyrates in graceful, stroboscopic accelerations. Conner's editing is consummate as he alternates angles of her figure from different shots into a kinesthetic, flowing continuity.

"Basically a two-and-a-half minute film, this 'module' of image and sound is then reversed. Everything goes 'backwards' to the 'original' beginning. The sound track with Basilotta singing the title song is run in reverse as an aural analogue to the visual abstraction of photography. It resembles a paradigm for those high school physics demonstrations of gravitation where we saw a ball, once thrown straight up into the air, loyally retrace its trajectory to Earth."—Anthony Reveaux

A dance film viewed twice (once forward, once backward) in five minutes. The film was shot at single frame exposures as well as 8, 16, 24 and 36 frames per second.

1966, 16mm, b&w/so, 5m; available for rental in group package only

### Cosmic Ray

"COSMIC RAY seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl—hardly dressed, stripping or nude—which provides the leitmotiv for the film. Again and again she appears—sandwiched between soldiers, guns, and even death in the form of a skull

positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film—that much of our behavior consists of bestiality—the work as a whole stands as insight rather than indictment."—Carl Belz, *Film Culture*

1961, 16mm, b&w/so, 4m, \$25

### Crossroads

Original music by Patrick Gleeson and Terry Riley.

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion the same explosion is seen 27 different times—from the air, from boats and land-based cameras; distant and closeup. The opening segment emphasizes the awesome grandeur of the explosion—the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean."—Thomas Albright, *San Francisco Chronicle*

1976, 16mm, b&w/so, 36m, \$80





**Crossroads** by Bruce Conner

## Looking For Mushrooms

Looking for mushrooms in San Francisco and in Mexico and filmed and edited from hundreds of feet of film multiple-exposed and single-framed inside the camera. Finally cut to 100 feet length in 1965 to run perpetually in a never ending cartridge projector. John Lennon made the music in 1967. Special effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

1961-67, 16mm, color/so, 3m; available for rental in group package only

## Marilyn Times Five

With Arline Hunter.

"A young woman, allegedly Marilyn Monroe, is seen with pitiless scrutiny in the arena of an old girlie film. The reiteration of five cycles rotates the commodity of her moon-pale body as her song repeats five times on the sound track. 'I'm through with love.' The last shot terminates a final reward of stillness as she is seen crumpled on the floor."—Anthony Reveaux

The image, or Anima, of Marilyn Monroe was not owned by Norma Jean any more than it was owned by Arline Hunter. Images can sometimes have more power than the person they represent. Some cultures consider that an image steals the soul or spirit of the person depicted. They will dwindle and die. MX5 is an equation not intended to be completed by the film alone. The viewer completes the equation.

1968-1973, 16mm, b&w/so, 13m, \$30

## Mongoloid

A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.

Mongoloid he was a mongoloid, happier than you and me.

Mongoloid he was a mongoloid, and it determined what he could see.

Mongoloid he was a mongoloid, one chromosome too many.

And he wore a hat, and he had a job

And he brought home the bacon so that no one knew

—©1977 DEVO

1978, 16mm, b&w/so, 4m; available for rental in group package only.

## A Movie

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea—the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or

Prime Mover."—Brian O'Doherty, *New York Times*

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse."—Freude

1958, 16mm, b&w/so, 12m, \$30

## Permian Strata

Sound effects by Robert Zimmerman. "Because film is a medium that trades in gradations of light and dark, Conner often interjects clear frames or flash frames, the degeneration of the image into pure cinematic information. The 'hero' of PERMIAN STRATA, like modern man habituated to visual media, must respond to truth, not as 'the word,' but as LIGHT. A biblical tyrant is confronted with the truth and finds that he can't handle it.



## Conner

"The style of STRATA marks a departure from Conner's earlier collage forms. Conner chooses the significant footage from the found film and simply sets it off against the music. There's no cutting between the scenes."—Judd Chesler

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age."—Leonard Engel, *The Sea*

1969, 16mm, b&w/so, 4m; available for rental in group package only.

## Report

"Society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that

JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games."—David Mosen, *Film Quarterly*

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilaratingly, the tragic absurdity of that day."—Jack Kroll, *Newsweek*

1963-1967, 16mm, b&w/so, 13m, \$30

## Take The 5:10 To Dreamland

Music by Patrick Gleeson.

"...it contains very few images but Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one

immediately visible. It's just a series of images—a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow motion water splash, some clouds. The film is tinted soft brown.

"...the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good."—Jonas Mekas, *Soho Weekly News*

1977, 16mm, sepia/so, 5.5m, \$25

## Ten Second Film

"When Conner was commissioned to design the poster for the 1965 New York Film Festival he constructed TEN SECOND FILM which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'Leader' in that it was composed, like the poster, of a series of ten strips of film (each 24 frames long) of count-down leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage."—Anthony Reveaux

One reason the festival gave for rejecting the film was it "went too fast." It travels the right speed: 24 frames per second. 240. Count 'em.

1965, 16mm, b&w/si, 10 sec.; available for rental in group package only.

## Valse Triste

"Valse TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here,

the period of the 1940s of his source materials parallels his own life experiences.

"A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn leaves; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of his locomotive; a shard of rock shears from a quarry wall and plunges into water..."—Anthony Reveaux

Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from I LOVE A MYSTERY radio programs (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm.) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

1979, 16mm, b&w/so, 5m, \$30

## Vivian

"A film portrait cut to the tune of Conway Twitty's version of 'MONA LISA.' Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case."—Judd Chesler

Award: Sesta Biennale D'Arte Republica Di San Marino, Gold Medal Award. Da Vinci thought he caught her smiling.

1964, 16mm, b&w/so, 3m; available for rental in group package only.

## The White Rose

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later it weighed over 2300 pounds.



Take The 5:10 To Dreamland by Bruce Conner



"The images selected and the order constructed become a formal mystic service. We see the altar, the penitance, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship."—Camille Cook

"...a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. It has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about."—Tom Albright, *Rolling Stone*

1967, 16mm, b&w/so, 7m, \$25

## Connor, Michael

### Zit Life

Clay animation about the zitty side of life: ugly nagging women, stupid ruthless men, and a baby you would love to kill. This is ZIT LIFE, a story where no one is the hero and everyone is the loser.

1977, 16mm, b&w/so, 14m, \$20

### Dirt

Clay animation about a normal Joe who turns into dirt and finds pain and agony on his way to the gutter.

1978, 16mm, b&w/so, 8m, \$15

### In Search Of

Clay animation. Dude loses his head and never quite gets it back together.

Awards: San Francisco Art Institute Film Festival, Second

Place, 1977; Academy of Motion Picture Arts and Sciences Student Film Award Competition, regional finalist.

16mm, b&w/so, 4m, \$6

### Secto And The Seconaut

Clay animation. The problems of life when one's consciousness is eating a banana, compounded with technical difficulties.

Awards: Ann Arbor Film Festival, Director's Choice for Tour, 1977; San Francisco Poetry Film Festival, First Place, 1977; San Francisco Art Institute Film Festival, Second Place, 1977; Mike Getz midnight movie tour.

16mm, b&w/so, 9m, \$13.50

### What

Clay animation. Bar room drama.

Awards: San Francisco Art Institute Film Festival, Second Place, 1977.

16mm, b&w/so, 7m, \$10.50

## Conrad, Tony

### The Flicker

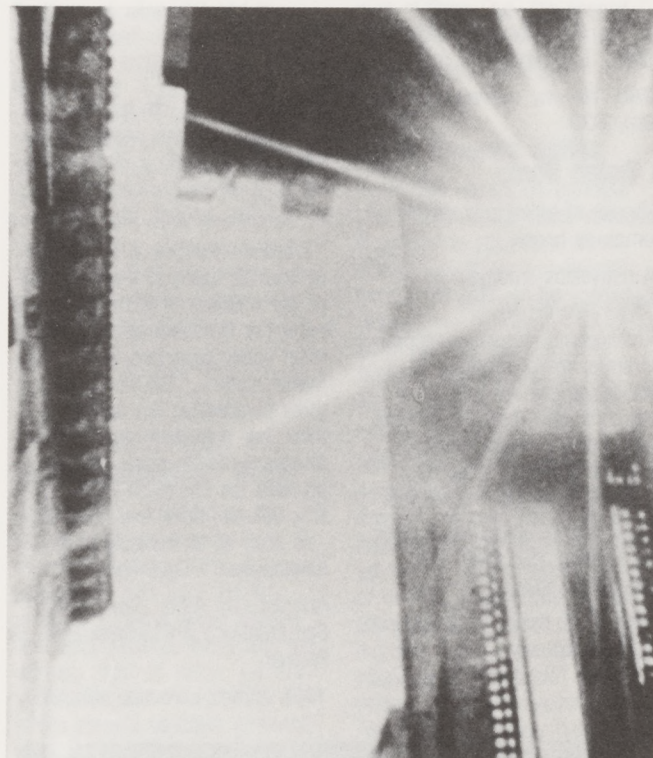
This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about THE FLICKER. It is a library of peculiar visual materials, referenced to the frame-pulse at 24 frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

Other distribution: Film-Makers' Cooperative, N.Y.; Japan Co-op; AFA; London Co-Op.

1966, 16mm, b&w/so, 30m, \$60

### Film Feedback

Made with a film-feedback team which I directed at Antioch College. Negative image is shot from a small rear-projection



The White Rose by Bruce Conner

screen, the film comes out of the camera continuously (in the dark room) and is immediately processed, dried, and projected on the screen by the team. What are the qualities of film that may be made visible through feedback?

1974, 16mm, b&w/si, 15m, \$35

## Couzin, Sharon

### Roseblood

Credits: The dance of Carolyn Chave Kaplan. Music from Stockhausen's "Hymnen" and "Mantra," Enesco's "Sonata No. 3 in A Minor."

Images of a woman in dance, in flora, in picture, in eyes, in architecture, in sunshine, in color, in crystal, in space, in confusion, in danger, in disintegration, in her hand, in birth, in the Valley of Sorrow, in the sea, in repetition, in sculpture and in herself.

"Some really extraordinary subliminal combinations are happenings."—Pat O'Neill

Awards: Ann Arbor Film Festival; Ann Arbor 8mm; Atlanta, Athens Film Festival, Georgia; Athens Film Festival, Ohio; Cannes Amateur; Humboldt Film Festival; Refocus/Womanview; Washington National Student Film Festival.

1974, 16mm, color/so, 7.5m, \$15

### Deutschland Spiegel

DEUTSCHLAND SPIEGEL is a film of light, shadow, air, stone, fences, soldiers, roads. And words. Footage from old German newsreels and parallel personal footage is edited and optically printed into counterpoint with images of a young boy. The loss of innocence is the boy's, the burden of understanding is ours. (Warning: contains proofs that things close in upon us without



## Couzin

our noticing.) Voice: Marille Hahne. Boy: Nimbus Couzin.

1980, 16mm, color/so, 12m, \$30

## A Trojan Horse

A house of trick cards, the woman as house.

"A marvelous smorgasbord of images."—Edgar Daniels

"Architectural structures become the structures of relationships, establishing the windows of communication (between parents and children, between lovers) while preserving a sense of enclosure, isolation."—Dave Kehr

Award: Athens, Ohio International Film Festival, First Prize (Experimental), 1978.

1977/1981, 16mm, color/so, 24.5m, \$40

## Salve

Girl: Grativa Couzin.

This film "plays" with language and history in a naive way, weaving, in the words of a child, a disappearing landscape into the fabric of a film of numbers, sounds, and textures.

"There's a paradox at the center of Couzin's work, in that for all of the wariness of form and order her films express, they remain tightly organized, elegant formal studies... SALVE is her most paradoxical film and, I think, her richest. A young girl's discovery of 'the relationships between the quantities'—of geometry, volume, time, and numbers—is seen as an ineffably tragic development."—Dave Kehr

Awards: Ann Arbor Film Festival; San Francisco Art Institute Film Festival.

1981, 16mm, color/so, 14m, \$30



**Mongoloid** by Bruce Conner

## Creston, Bill

### Runner

A film consisting primarily of rapid segments shot in and around New York City with original music and sound usually cut in equal length to each image. The principal subject of the film is New York street culture: birds, dogs, transportation, derelicts, pedestrians and seamy life, intercut with a very few fragments of nature, indoor and simple subjects. Each sound has been written as dialog or collected from the radio or produced on synthesizer to accompany each image and establish attitude: amusement, amazement, contrast, bewilderment, humor, absurdity.

1981, 8mm, color/so, 18m, \$40

## I Saw Where You Were Last Night

A film which extends the ranges of earlier works such as RUNNER. Each segment is accompanied by original dialog and monologue which permit the viewer direct access to the artist's underlying rationale for voyeurism. The writing reflects an uncanny ear for street talk and gesture. It is spoken with nuance and inflection by seven artist-actors.

1984, 8mm, color/so, 14m, \$40

## Cummins, Phil Costa

### Fire

An attempt to capture beauty too volatile, too fleeting and too dangerous; a thing with a life of its own.

16mm, color/si, 2.5m, \$8

### Handmade

A shared discovery. In HANDMADE the camera is directed into the sun as the hand is expanded and contracted in front

of the lens in a kind of living shutter. The resulting images fuse flesh and light into a dance of brilliant bursts of light and color, expressing a longing for flight and celebrating the passion of a living summer day.

Awards: 24th Ann Arbor Festival and Tour; Humboldt Film Festival, 1986; San Francisco Art Institute Film Festival, 1987; Athens International Film Festival, 1987.

16mm, color/si, 3.5m, \$10

## Moondance

There are small creatures within all of us. We lurk alone in the mossy cool of the day, peering out to the warm light through the hidden foliage to the lush, dark mystery of daydream. At nightfall we emerge and stir about with the spinning of the moon. This scintillation and eclipse, the invocation of night and nature, is for me the rediscovery of magic.

Award: Humboldt Film Festival, 1987. Shown: No-Nothing Cinema, 1986.

16mm, color/si, 3.5m, \$10

## Requiem

The resurrection of myth in a simple play of light and shadow. The images of epochs are evoked within these short passages.

16mm, b&w/si, 2m, \$5\*

\*Note: REQUIEM is included free of charge with rental of the three other films, FIRE, HANDMADE, and MOONDANCE.

## Cutaia, Jon

### Rituals

Direction, scenario, editing by Jon Cutaia. Music, Ysef Latef and Eric Satie. Voice-over: "To is a preposition; Come is a verb."—Lenny Bruce

A four part comedy/drama about two young people and their Ritualistic Involvement with Drugs, Sex, and Death. The LSD



cube they share acts as a catalyst which reveals their anxieties and inadequacies, ultimately ending in death. Hers a physical destruction, his a surrealistic-symbolic nightmare.

Part Two pays homage to the late Lenny Bruce.

RITUALS was voted "one of the all time best movies of the UCLA film department."—Nat Freedland, Cavalier. Conservative members of the faculty, shocked by the explicit treatment of the frustrated girl freaking out on LSD, ordered the film Banned!

1966-69, 16mm, b&w/so, 12m, \$20

### Sexorcist

An X-rated EXORCIST. Release title ANGEL ABOVE, DEVIL BELOW. Narrated by a "Talking Vagina."

1975, 16mm, color/so, 4m, \$10

### J.D.

Shot in San Francisco, a hardcore version of HEAVEN CAN WAIT. Stars John Leslie.

1977, 16mm, color/so, 3m, \$9

### Senator's Daughter

An apolitical John Holmes equipped with a Bionic penis dabbles in covert (pervert?) activities to "rescue" Leslie Bovee. Should have been titled: \$EX MILLION DOLLAR SPY.

1978, 16mm, color/so, 3.5m, \$10

### The Big Quiz (The Maltese Dingus?)

Credits: Script: Steve Sideman.

Cast: Jon Cutaia, Jean Karp.

Genre spoof, fun with film noir...Sam Spayed, Hammett, Bogey, Doll Face and McGirk. "Sam, what's a dingus?"

1979, 16mm, b&w/so, 3m, \$10

**Special Package: X-RATED REEL.** Includes: SEXORCIST, J.D. and SENATOR'S DAUGHTER

1975-1978, 16mm, color/so, 10.5m, \$24

### Daley, Sandy

#### Robert Having His Nipple Pierced

Cast: Robert Mapplethorpe, Patti Smith, David Croland.

"Indeed the only really sane, human film of the week—is a little half hour offering called ROBERT HAVING HIS NIPPLE PIERCED (director Sandy Daley), in which a homosexual, suitably soothed by his lover, has a nipple ring inserted while on the soundtrack his girlfriend talks splendidly at random about her bizarre childhood and sexual experiences. A lot of it is riotously funny, and peculiar though the people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves."—John Russel Taylor, *The London Times*

1970, 16mm, color/so, 33m, \$50

### Danielson, Rob

#### Lessons

A catalog of pseudo-scientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies.

"The images are Danielson's most studied: strangely more pictorial than they should be. The recurrent device of comparing left and right sides for least noticeable differences of color, sky and sunlight, of color and gray, interlocks reason with form. A film which is capable of recording in monochrome the re-

flectance of ultraviolet and infrared (beyond visible) is exposed blindly and exhibited as an objective proof. A strange irony becomes evident with respect to the tangibility of image; the film fosters an identification, a kind of empathy common in theatrical cinema... One must wonder at the implication that reason and fact may be, within our time, expressions of the essentially non-aesthetic."—Tim Brenner

1976, 16mm, color/so, 14m, \$20

### Light/Form Studies From Anaxagoras' Stone

Anaxagoras is credited as the first person to recognize the moon's luminance to be reflected sunlight (c. 430 B.C.). He formulated a theory which defined light as a separate entity and the primary agent of vision. L/FSFAS is a series of scene tableaux in which camera variables (primarily exposure and temporality) are employed to dramatize the event of light reflection.

"In his most recent work, L/FSFAS, he cinematically varies the character of light on carefully chosen subject/fields that are otherwise treated each as a constant-framed picture. As the possibilities are compounded, the viewer is coaxed into a contemplation of the fundamental questions and mysteries that lie between what there is to be seen and what questions the viewer brings to the experience by way of his own need. All of this is accomplished by what appear to be the most exquisite, economical means. The film is a philosopher's stone."—Tony Phillips

1975-76, 16mm, color/si, 18m, \$24

### Color Quandry

The first photo taken from the surface of Mars, differences in color between Chicago and Bisbee, a dying cat, a house warming, three gray samples, a

map of Cape Cod, the second photo of Mars.

1977, 16mm, color/si, 12m, \$20

### Horse Science Series

Seven film essays on principal concepts of the physical sciences expressed in subjective, interpretive, essentially non-scientific terms. The titles of the individual sections are: NUMBER, MOUSIKE, STAR ROLLS, (DESCARTES), TALEA LINEA, GALILEO: FALLING BODIES AND (NEWTON).

"The world outside: rocks lying, falling, stars and streets—sights seen through your window—living things and matter, never inert. The world inside: familiar yet hidden. As we seek the laws of outside, making scientific explaining into a model of filmmaking, the inside pressures ride piggy-back (horseback?) on the images formed in explanation. Two kinds of mystery here. There are 'decoy' questions, such as 'What does Talea mean? mean here?' leading the merely intelligent to, 'Oh I see, I understand now' or else to, 'Something is obscure. I need more information.' And the 'real' questions: 'What inner/outer pressures are coming into movement, into cinema here?' The film is clear in exposing the real questions to those who know how to look under the rocks. The answers are the movements of the viewer's own inner cinematic experience."—Larry Gottheim

1977-79, 16mm, color/si, 45m, \$60

### Darbonne, Rodger

#### Knock Knock

This is the first (July 1969) of the AUTOBIOGRAPHY film series. I was painfully aware of the images so I upped and made a film about them, to ask the question, "Does learning to carry your own cross do anything about other people's



## Darbonne

nails hanging you up?" Now later, I see it addressed the agony lying between unrealistic expectation and unrecognized opportunity. This was made at Gosport, a big old house I had filled with empty dreams and watched deteriorate beneath "burdened" feet. This was such a heavy film that I needed to make BUTTERFLY BOY for relief. Martyrdom does nothing for the martyred. The whole series was a Gestalt therapy experience for me and I recommend the process, with deMaupassant's dictum to fledgling writers: Be brutal about putting yourself in the work.

"...Reminds me some of Bergman."—Gus Spathias

1969, 8mm, color/si, 11.5m, \$10

### Butterfly Boy

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to KNOCK KNOCK. I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to stimuli. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate going in some other direction.

"...Uncle Rodger, you're silly!"—Alicia Darbonne

1969, 16mm, color/si, 8m, \$25

### Autobiolmagery 2

This reel contains the last two (May 1970) of four films com-

prising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced myself. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains THE FROG PRINCE, exploring the fantasy of sexual dependence as a response to loneliness, and INCIDENT AT THE MARINE BIOLOGICAL LAB, concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez.

"...easily the most pretentious 12 minutes of film I have ever seen...only interest arises from the fact RD is responsible for (everything), all of which can most charitably be called embarrassing."—Lloyd Steele, L.A. Free Press

1970, 8mm or 16mm, color/si, 12.5m, \$25

### American Can Camera

Film has given us insight into America's two primary sources of strength: institutionalized power and disparate individuality—also making us aware of the conflict required to balance their coexistence. This film (April 1970) shows some of the last great Love-In in Los Angeles' Elysian Park (Easter '70).

While good old red-white-and-blue merrymaking goes on the ground, surveillance goes by helicopter in the air. Then comes a dramatization of how abuse of power can follow what the empowered ones saw, to caution against the one-eyed notion that straightening everything out—from flag to population—automatically makes it better. This was my first sound film (contrasting and matching picture, sound and audience expectations) which I developed in one

of Carl Linder's classes. The title is a collection of sounds I like. So is the music, from Norman Greenbaum and Steppenwolf. A Captain Movies approved film.

1970, 8mm or 16mm, color/so, 5m, \$10

### A Sunday On Your Knees

When John Bryan's unparalleled *Open City* was in flower, he assigned me to write up the second Watts Chalk-In. I regretted not taking my camera. Two years later I did and this (my first A B roll attempt) is my homage to beautiful dreams like *Open City*. And to Jim Wood's Studio Watts Workshop where art reclaims its original role as expression to counter a depressive environment. At the annual Chalk-In, the asphalt road between the Studio and a railroad track is transformed into a sea of color as kids and oldsters, black and white, families and loners commune, focusing their creative energies on making chalk drawings on the street itself. The pictures and designs last only part of the day but the doing is eternal. Music from John Lennon (Beatles) and Carole King.

Award: Atlanta International Film Festival, Canon Award Gold Medal, 1974.

1972, 8mm, color/so, 6m, \$10

### Albino

ALBINO is a cinematic testament to the work of Fritz Perls, combining Gestalt Therapy treatment of psychological projection with actual 4 dynamic film projection. While a therapy patient 'works' in the hot-seat, the film becomes projection fantasies about an aboriginal rite of passage that results in actual maturation as he reowns projected fragments of his self. Experimental optical and audio effects include live action and stop motion animation

to present a 'movie' that works on several levels of symbolic reality. This is an experience film, with unsettling light. Featuring Pat McCombes and Stan Lessin with the aid of Tim Leps, Gail Adamson, Loren Adamson, Mary Boyd, Roan Boyd, Marsue Babb, Sheri Babb, Sandra Babb, Tom Darbonne, Steve Howard, Ellen Farry and Bill Crawford. As well as Allen Darbonne, Ginny Darbonne, Jim Asher, Gus Spathias, and Lisa Phelps. I sold my furniture and completed the film in 1973.

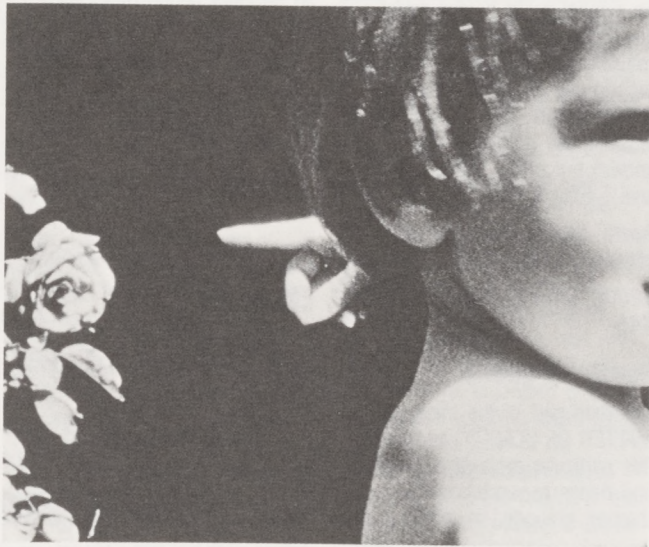
1973, 16mm, color/so, 18m, \$35

### Regitel Training At Bullock's

I made this orientation/training/sales promotion film on speculation for American Regitel Corporation, partly for the personal opportunity to make a 'different' kind of industrial film (about a very different department store cash register). The Regitel, an electronic point-of-sale cash register, is on-line to a computer for all calculations, credit checking, printing sales-checks and controlling lights that tell the salesperson what to do next. My goals were to show (in self-teaching fashion) how to work the wonder machine, and to develop a comfortable intimacy for warding off any fear of 2001 gadgetry. It was the best I could do then (mid '71) and I acknowledge general influences (for a low budget 'straight' film) from watching films by Hindle, Schneemann, Kubrick, and a year of Underground Cinema 12. Special thanks to James E. Gray of Bullock's department store, and to Gail Adamson for production hands.

1971, 8mm or 16mm, color/so, 15m, \$30





**Maternal Fillgree** by Sandra Davis



**Matter Of Clarity** by Sandra Davis



**Matter of Clarity** by Sandra Davis



**Matter Of Clarity** by Sandra Davis



Darbonne

## The Joe Miller Painting A Painting For A Film Film

In this 1977 film Joe Miller, Artist in Residence at several national parks in southern Utah's desert canyons, talks about his art while depicted at work in his studio. The film itself evokes both the harsh reality of the artist's life, via unequaled natural sound and sand-gouged emulsion, and the splendor of the artist's vision in the transcendence of perception into a new executed image. Creative flow is explored in extreme closeup, normal perspective, camera movement, brush movement, time progression, color and texture. The film ends with a stop-motion creation of a painting painted for this film. An offbeat beautiful view of the human condition as seen through an artist's eyes.

1977, 16mm, color/so, 8m, \$15

## Woebeguf

Written in 1971 but not shot until the autumn of our Bicentennial year, 1976, before THE DEER HUNTER and PLATOON. A 1977 fictional comic narrative adventure of dedicated army Colonel Tom Woebeguf who is given a 1969 secret presidential mission to lead a platoon of war resisters and girl friends through Vietnam to give peace a chance as a military weapon. Using a "let's pretend" approach to accommodate low-budget production values, this satire comments on duplicity from a seat of power in the pre-Watergate tradition of Michael Verhoeven's 1969 German feature "O.K." Original motion picture music score (dulcimer and guitar) on cassette tape for sale at \$3 each. Cast features Moab, Utah, Community Theatre.

1977, 16mm, color/so, 33m, \$75

## Davis, Sandra

### Soma

"Her film works explode in the mind, leaving openings, impressions, deep fissures and inroads to unseen vision. Her editing is relentless in pursuit of indistinct forms which she somehow renders visible to the inner mind."—Larry Jordan

The first offering in a loose trilogy of films, SOMA deals with patterns of loss, a cycle of memory through past-present-future, with a stasis of polarized energies in conflict, and a hint at their resolution through an increased sensitivity. The search for a personal meaning in experience is repeated on the level of the making of the film, whose language and syntax attempt to approximate the process of the mind ready to give form to experience.

1978, 16mm, color/si, 17m, \$25

### Maternal Filigree

MATERNAL FILIGREE explores broader patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory layer more collective than personal, and the form is more fluid; the interplay is more of dance than of conflict.

"Fighting the conventions of consciousness, Menken, Brakhage and Davis have through the creative act penetrated the so-called conscious mind as well, perhaps, as the so-called subconscious to an area of thought still to be fully explored."—Marilyn Mason

"...MATERNAL FILIGREE is obviously vision rising thru inwards...it trembles like poetry, music—its rhythms OF and-at-one-with the experience itself. You have stitched a meaningful weave of symbolism throughout but always in the sense 'make

it new' (as Pound translates the Chinese), so that symbol rubs and clashes with symbol, so that each is always vibrant, so that no symbol could harden midst the frets and stops of your 'music'—that symbols be felt beyond any set-to of understanding that none of them be ever anything like pomposity/(the known) but rather always sensual."—Stan Brakhage

Award: San Francisco Art Institute Film Festival, First Prize.

1980, 16mm, color/si, 23m, \$45

### Matter of Clarity

The third part of the trilogy, MATTER OF CLARITY, completes this particular cycle of discovery, and brings to resolution these themes, grounded in matter.

"...rich tactile images of the natural world...convey (the film's) Blakean revelation of the sensuality of perception and the perception of sensuality."—Ian Christie

Award: San Francisco Art Institute Film Festival.

1981-1985, 16mm, color/so, 30m, \$55

## De Bruyn, Dirk

### Walk

The film follows walking feet and progresses to a pre-occupation with the dancing shadow of the camera and the filmmaker. Much of the footage was home-processed to obtain golden colours and the solarization effects. In part, the film documents "the marking out" of suburban space. This film tries to illuminate that space.

Other distribution: Australian National Museum; Light Cone, Paris, France.

1980, 16mm, color/si, 20m, \$30

## Boerdery

Sound by Chris Knowles.

A time-lapse document covering an 8-month period of a Dutch Farmhouse and its landscape, capturing the changing shadows and light.

Shown: Collective for Living Cinema, 1986.

1985, 16mm, color/so, 9m, \$20

## Direct-On-Film Series:

### Light-Play

In LIGHT-PLAY I tried to take things further (re: WALK) adding other technical things. I'd cut images out with the scissors. Put two bits of film on top of each other, put strange cuts in them and splice the bottom strip to the top one. They'd fit together perfectly and you get these strange 3-D lines aflashing across the screen. Did a lot of splicing 4 frames of positive images to 4 frames of negative images...flicker and afterimage effects...something started with RUNNING in '76. Got some reject 35mm leader, with images on it, cut it in half, and put sprocket holes in it using a tape splicer. This technique has great potential because you can turn anything into film. Anything clear and strong that is.

1984, 16mm, color/so, 7m, \$15

### Vision

Sound by Michael Luck.

No photographed images. All hand made. It's all these squares, lines. The main techniques were bleaching and dyeing and sticking letraset-type material to the film strip. Used the pos/neg thing, inserting film strips to sustain shapes, otherwise you're talking about the one film all the time: it begins to look the same. There is a growing need to sustain shapes, patterns, etc. Hence the squares, lines. Breaking away



from the rush of shapes. It's more of a problem to get away from in VISION because there are no photographic images. A very ordered film. Very Dutch. Took it all out of 800 ft. of this type of stuff and ended up with 150 ft. selected squares and circles. The images don't rush, they much more fold over the top of one another. Mondrian inspired.

Shown: Cineprobe, Museum of Modern Art, New York; Collective For Living Cinema. Other distribution: Film-Makers' Cooperative, N.Y.; Light Cone, Paris, France; Australian National Library.

1985, 16mm, color/so, 4m, \$10

## Cha-Hit Frames

Music by Michael Luck.

Final three films in the direct-on-film series which is a series of short films exploring hand drawing on film, scratching, bleaching and using letraset to obtain sustainable images. These techniques are integrated with traditional animation techniques. The pos/neg flicker effects add a 3-dimensionality to the images.

1986, 16mm, color/so, 21m, \$35

## deGrasse, Herbert Jean

### Killman

The adventures of an insidious fiend, whose chief occupation is going around and killing people. His activities are so perverse, that even he gets scared.

Award: Kenyon Film Festival, 1967.

1966, 16mm, b&w/si, 16m (16fps), \$20

### The Cop

"deGrasse has created a totally personal style of filmmaking. His eyeball is the camera. THE COP is the story of Policeman 89763

who wants out. He wants to stop being a cop. But they won't let him. The action is taking place in the future, or in some parallel world of existence. Frustrated in his attempt to leave the force, the Cop, dressed in a pea coat, makes his way to the rebel leader in the northern province, Waitari Ungawa. Look, who cares about his plot, or rather, anti-plot? Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa is a great scene. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed. Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers. Not only does De Grasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American Life."—Lenny Lipton, *Berkeley Barb*

1967, 16mm, color/b&w/so, 40m, \$80

### The Lawyer

Credits: Craig Menefee (no relation to Emory), David Bromige, Lynn Menefee, Larry Syndal (as that insidious singing priest who beats up all the sinners), Kerri Tegman (as Titania, Queen of the Amazons), Torben Larsen (as the public prosecutor) and another cast of thousands with screams and yells and breaking glass. Dialogue by David Bromige and Herb deGrasse.

"I call your attention to THE LAWYER, a brilliant study of revolution. DeGrasse is one of the few didactic experunderground filmmakers. He is able to get to the heart of matters. In THE LAWYER he has laid out thesis and counter thesis, discussing society and revolution, and from all he has practically dramatized Fanon, or turned

*The Wretched of the Earth* into an American nightmare."—Lenny Lipton, *Berkeley Barb*  
1968, 16mm, color/b&w/so, 45m, \$100

### The Death Of Alex Litsky

Credits: Larry Snyder, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley, the diary of the poet Alex Litsky, his life and visions.

"In his film THE DEATH OF ALEX LITSKY, Herb deGrasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by deGrasse's ability to hold a time and place; those who thought ZABRISKIE POINT touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned deGrasse the right to stand among major filmmakers, and then one remembers that he is virtually a one-man film company!"—Gene Fowler

1969, 16mm, color/so, 52m, \$120

### P.C.T.F.

Credits: A cast of thousands and the roof of the Reno Hotel.

The official trailer of the CRUCIFIXION TRINITY.

"...making trailers an art form."—Gene Fowler

Free if you rent THE COP, THE LAWYER or CHRIST OF THE ROOFTOPS.

1969, b&w/so, 3m, \$8

### Venus

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John and Sally Sheehan, Doug and Kathy Hull, Susan Lawrence, Arthur Pollock, Rimas Tumasonis, Kerri Tegman, Ruth Laing.

The myth of Venus-Aphrodite-Ishtar. There are many myths. The film at times seems not to follow the myth, but the myth is here. An erotic poetic film.

"...represents a significant advance for deGrasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Markopoulos; that is, Myth."—Lenny Lipton, *Berkeley Barb*

Venus is not like my other films.

1969, 16mm, color/so, 31m, \$80

### The War

Credits: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers, and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese, and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film."—Gene Fowler

"...The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely..."—Max Goldcrab, *Good Times*

1969, 16mm, color/so, 11m, \$25



## The Christ of the Rooftops

Credits: Hope Schaeffer as sweet innocent Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious pimp and another cast of thousands which flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Ruzak.

The tale of Elodea, a young christian woman with a subconscious fixation on balling Christ, little girls and little pussycats. The reality of the crucifixion. A very funny film.

Shown: First International Erotic Film Festival, San Francisco, 1970; Underground Film Festival, Innsbruck, Austria, December, 1972.

1970, 16mm, b&w/so, 70m, \$160

## Satan's Guru

Credits: Lots of people.

A passion Play of the twentieth century. Ego is a false Guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets Bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Cinema catalogue. This film is capable of curing cancer of the eyeball. In time of danger it can be used as a tourniquet. Give this a 10 on the Hedonic Index."—Jack McCarthy, *Canyon Cinema News*

Awards: Monterey Peninsula Film Festival, 1970; Marin County Fair, Certificate of Merit, 1972.

1970, 16mm, color/so, 9m, \$22

## Testament

A film of a film shot between Dec. 1965 and May 1966. A chronicle of Berkeley at that time. The title of the original film was DEMONS which was later remade as THE DEATH OF ALEX LITSKY.

"The cold drizzly November entered my soul/And no sea called I walked the decks of asphalt/Dreaming to the sounds of roaring Fords And marked the time/With the rhythm of my own bowels Moving from day to day/In a pointless-vague-nothing Expanse of Emptiness."—Frank Puccio

1970, 16mm, color/b&w/so, \$70

## Anatomy of a Bombing

Two guys blow up a factory, because they can't stand the smell.

1972, 16mm, color/so, 10m, \$25

## The Angry God

Cast: Bill Bishop as Nicholas, Bruce Provin as God, Audrey Ferber as Selma, Valentina Heartthrob as Aphrodite, Stafford Buckly as Melvin Schlep, Doub Smith as Hermann, Emory Menefee as Professor Bizarrov, Charles Codd as Inspector Smong and lots of others.

God is coming and he's more ferocious than ever. Further if you say anything to offend him, or even just don't believe in him, he'll bite off your head. Yes, he's gonna strike you with lightning if he hears you say even "God-damn." Nicholas and Hermann Schultz, two brothers, build a bomb to destroy the A.J. Finster Boiler Works, a very smelly Richmond Factory.

Nicholas goes home and is abducted by THE BROTHERHOOD OF ABSOLUTE TRUTH, a group of religious fanatics to whom Nicholas once belonged. They throw him into the cellar, where he meets God, the great sky demon who forces us to worship him under pain of eternal torment. And then the fun begins. After that no one can say "God-damn" or anything without God appearing and striking them down with lightning.

Screened: Prix L'Age D'Or, Brussels, Belgium, 1973.

1973, 16mm, color/so, 67m, \$150

## Trailer For The Angry God

(Free if you rent THE ANGRY GOD.)

1973, 16mm, color/so, 1.5m, \$6

## The Organic Vampire

Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood.

Awards: Third Prize, Stanislaus State Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973.

1973, 16mm, color/so, 7m, \$20

## Two Films I Never Made

Minimal cinema at its funniest.

Awards: Ann Arbor Film Festival, 1974; Marin County Fair, Certificate of Merit, 1973; Kenyon Film Festival, 1975.

1973, 16mm, b&w/so, 4m, \$10

## Doctor Petronius, Seducer Of Women

Credits: Herbert Jean deGrasse as Doctor Petronius, Ginny Claire Stephens as his patient Maiden Aunt Clarice, Dallas DeGroot as Purity, Dave Arie as Lance Handsome, Chuck Roeber as Simon Sod, Sara Hardtbern as Witch Ursula and an insidious cast of the weirdest mugs you ever saw.

A vile, evil, vulgar, insidious tale set in 1895.

In 1895, Nicholas Petronius, a physician, came up with what he believed to be a marvelous cure-all for every disease known to man. It was an overindulgence in sexual pleasure. Due to the nature of this cure, he was unable to divulge it to anyone, but he was bound by his oath as a physician to practice it.

"Doctor Petronius" is a prototype of an old melodrama, except that the "villain" isn't the villain, the "hero" isn't the hero and the "heroine" isn't the heroine.

"Doctor Petronius" is absolutely filthy. But flowers grow out of dirt. In this "erotic film" the "wrong people" make it with the "wrong people."

1974, 16mm, sepia/so, 55m, \$120

## Film Watchers

A candid lecture to the audience by Herbert Jean deGrasse.

Awards: Stanislaus State Film Festival, 1974; Ann Arbor Film Festival, 1977.

1974, 16mm, color/so, 5m, \$12

## Salvation of Professor Bizarrov

Credits: Jan Pusina as the insidious Professor Bizarrov, Herbert Jean deGrasse as that which he has called up from the abyss, Kathy Ketman as Anemia, Tony Hill as Guru Brahmacharya, Mellie Hill as Lola Lola that sexy siren of the insidious Professor's dreams, with another cast of thousands including the masses of India. (You wanted me to make a film with the masses of India. Well here they are.)

Professor Bizarrov, the insidious Psychotechnological Manipulator (fancy word for a professional mindfucker) sets out to conquer the world. He tries to bribe Guru Brahmacharya and instead is psychotechnologically manipulated into becoming the guru's disciple. He finds a lost book of forbidden manuscripts and tries to call up the devil. Instead he gets someone else. While all this is going on he continually dreams of a sexy siren named Lola Lola who lures him until he



drools and throws pies in his face. That which he has called up from the abyss pursues him with the idea of saving him whether he likes it or not. The conclusion is totally ridiculous.

1978, 16mm, color/so, 70m, \$200

### Filming Bizarrov

The Cast of a film get caught playing themselves before the clapboard hits.

Award: Ann Arbor Film Festival, 1980.

1980, 16mm, color/so, 3m, \$10

### The Demise Of Doctor Petronius

Credits: Herbert Jean deGrasse as Doctor Petronius, Priscilla Aykward as Daisy, Ann Enos and Petulia, Rev. Dann Shileds (from THE ORGANIC VAMPIRE) as Phineas La Snake and lots of others.

This film is actually a part of THE SALVATION OF PROFESSOR BIZARROV. Doctor Petronius was a physician who in 1895 discovered that sex cured every disease known to man. In this film the good Doctor does a lot of curing until he gets offed by a furious clergyman. Rated R. Lots of fun.

1980, 16mm, b&w/so, 17m, \$40

### Images of Afghanistan

I made this film since current politics prohibits travel to the places shown. Footage was shot in May 1971. Herat (western Afghanistan near the Persian border), Kandahar (southern Afghanistan) and finally a fascinating truck stop between Herat and Kandahar.

1984, 16mm, color/si, 5m, \$10

**Special Packages** (See above for complete descriptions of films):

CHRONICLES OF THE DEAD: THE DEATH OF ALEX LITSKY and TESTAMENT 16mm, color/so, 85m, \$160\*

THE CRUCIFIXION TRINITY IN ITS ENTIRETY: P.C.T.F., THE COP, THE LAWYER and THE CHRIST OF THE ROOFTOPS 16mm, color/b&w/so, 155m, \$300

THE THREE BOOKS OF BIZARROV: THE ANGRY GOD, DOCTOR PETRONIUS SEDUCER OF WOMEN and SALIVATION OF PROFESSOR BIZARROV 16mm, color/so, 192m, \$400\*\*

\*Save \$30

\*\*The trailer for THE ANGRY GOD will be included free of charge. Save \$70

### De Hirsch, Storm

#### Peyote Queen

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work... The abstractions drawn directly on film are like the paintings of Miro moving at full speed to the rhythm of an African beat."—D. Noguez, *La Nouvelle Revue Francaise*

"Among my favorites...beauty and excitement..."—Jonas Mekas, *Village Voice*

1965, 16mm, color/so, 8m, \$15

#### Cayuga Run

Hudson River Diary: Book 1

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie. There is something profoundly sentimental as you make the trip. You may never have been to this part of the world but you

are concerned and you care about it after you see the film."—Bob Lermann, *Today's Filmmaker*

1967, 16mm, color/so, 18m, \$25

### The Tattooed Man

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream like moments, fused together by the tension and the dynamic of motion-picture time."—Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery."—Richard Whitehall, *L.A. Free Press*

Award: Fourth Independent Filmmakers Competition, St. Lawrence University.

Produced on a grant from the American Film Institute.

1969, 16mm, color/so, 35m, \$50

### Deitch, Donna

#### Berkeley 12 To 1

Lunch break—the people and the pigs...

16mm, 4m, b&w/so, \$4

#### Memorabilia

A Memorial Day in honor of a Memorial Tomorrow.

16mm, color/so, 3m, \$3

#### P.P.1

Once upon a Mayjune 1969 there grew in Berkeley a People's Park...

16mm, color/so, 7m, \$7

#### Portrait

"An awe-inspiring surreal allegory of man's destruction of himself and his environment, expressed through haunting, superimposed images of overwhelming power and authority."—Kevin Thomas, *L.A. Times*

Awards: Mills College Film Festival; Kent State University Film Festival; Yale Film Festival; Seattle Film Festival; Washington National Student Film Festival, Stan Vanderbeek Award.

Shown: Women's Film Festival, N.Y., 1972; Whitney Museum, 1971; L.A. Film Festival, 1971; Nyon International Film Festival.

16mm, color/so, 14m, \$14

### Demetrios, Eames

#### Any Given World

Credits: Cinematography, Lambert Yam; Music, Darryl Cobb; featuring songs by "If Then Why" and Lisa Baney. Starring Tom Provenzano, Jennifer Wilbur, Jesse Weems, Deborah Asante, Lisa Baney, Peter Herman.

ANY GIVEN WORLD is the story of a man on a submarine four years after the end of the world with nothing to do all day but watch the same videocassette of commercial television over and over. As a result he remembers all his friends as if they were in commercials on late night television. The film includes a 20 minute flashback equating architecture with nuclear war, a real time crossing of the Richmond/San Rafael Bridge, a concert in a post-nuclear parking lot, and a dance on an unfinished freeway. The plot centers on the use of a nuclear power plant to restrict civil liberties in San Francisco just before Armageddon.

Shown: Roxie Theater, San Francisco; Haverford College, Pennsylvania; University of Chicago; Stanford University; St. Peter's College, New Jersey.

1982, 16mm, color/so, 75m, \$115

#### No Thanksgiving For Red

Credits: Music by Mike Land and Bryan Simmons. Starring Susan Todd, Cynthia McVay, George Melrod, Byron Atwood.

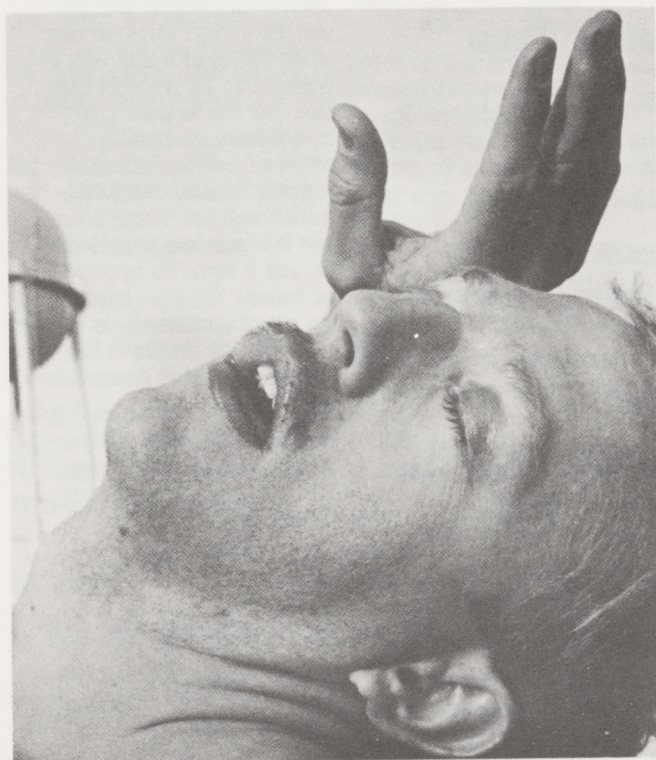


## Demetrios

NO THANKSGIVING FOR RED is the story of a woman wandering the streets. She cannot remember what her mother's face looked like even though she was the one who discovered her mother's body at the base of the stairs at the age of fourteen. A dark, brutally comic film told through jagged cutting and imagery: the execution of a teddy bear, the sales clerk reading National Enquirer, the walk in the snow to the tune of Pachelbel's Canon being mutilated with a knife.

Award: Selected as one of the ten best experimental films from the Western U.S. (1982) by Showest. Shown: Los Angeles Filmforum; Roxie Theater Midnight Show, San Francisco; Harvard University.

1982, 16mm, b&w/so, 12m, \$30



**Cerebral Accident** by Charles Derry

## Derry, Charles

### Cerebral Accident

A young, Catholic, gay man sits at the hospital bedside of his terminally ill father, waiting for him to die from a stroke which has followed a long illness. In the course of this deathwatch, memories, fantasy, and reality intermingle to create a surreal psychological portrait of the young man. The film moves with the logic of a dream: with images alternately erotic, fantastic, sensuous, and violent.

My film is in the personal, experimental tradition of Curtis Harrington, Maya Deren, and Kenneth Anger; it is very dense, with over 400 shots, sequences of montage, and an especially complex soundtrack mixed down from twelve separate tracks.

"...lays down a barrage of visual and aural imagery that touches on everything from death to

dreams to homosexuality. Unlike-ly to slip quickly from one's memory!"—*Cleveland Plain Dealer*

"...very moving and expressive ...and certainly sexy."—Tom Waugh

Awards and Screenings: San Francisco Gay and Lesbian Film Festival, 1986; Houston International Film Festival, Bronze Award, 1986; Cleveland International Film Festival, 1986; Chicago Gay and Lesbian Film Festival, 1986; PhilaFilm; Los Angeles Gay and Lesbian Film Festival, 1987.

1986, 16mm, color/so, 28m, \$40

## Dewdney, Keewatin

### 4 Girls

An experiment in "hypermontage" from which the filmmaker learned more than any audience ever could. In this film, some of the possibilities promised by Tony Conrad's *FLICKER* were explored. Four girls chosen at random from the street were asked to sit in front of the camera. They are alternated with store mannequins, a skeleton, and a doll. The sound track was made using a pen and household bleach and consists of a series of crashing/roaring noises synchronized with each appearance of a girl. These appearances speed up.

1967, 16mm, b&w/so, 3m, \$4

### Malanga

A film which capitalizes on the experience gained from *4 GIRLS*. At the fourth Ann Arbor Film Festival I met Gerard Malanga who had been billed as the world's greatest poet and dancer. I got Gerard to both read some of his poetry *City* and dance, before my camera. The resulting scenes I alternated at first in 24 frame sections. As the film progresses, these sections get smaller and smaller until they are one frame long. The sound

for each section is cut to the length and synchronized to its corresponding scene! This film won a prize somewhere.

1967, 16mm, b&w/so, 3m, \$5

## The Maltese Cross Movement

This film won first prize in the non-narrative film category, Canadian Artists '68 Competition (Jonas Mekas, Juror). The M.C.M. draws together many threads of my life; a childhood myth, drug trips, mathematics, language, etc. Although not pure hypermontage, it uses a slowed-down version of this technique to explore many themes at once, drawing them together at the end of the film.

There is a book of collages by the same name which may be obtained by writing me c/o Department of Computer Science, Univ. of Western Ontario, London, Canada. A beautiful film.

1967, 16mm, color/so, 7m, \$10

### Scissors

A hand-animated film describing the life-cycle of a pair of scissors. Won prizes at the Ann Arbor and Wisconsin Film Festivals. A tour de force of concentration! Over 5000 individually loved frames make up this movie. A litter of scissors hatch from their bath-capsule eggs and all but one become attached to their mother and she goes away. The tiny isolated scissors eats and grows, passes through puberty, enacts the "sand-in-the-face" beach rite, marries, makes love and gets eaten by a scissor-eating monster. But his wife's bath capsules all hatch and life goes on. Family entertainment (except for the lurid sexual encounter of the adult male scissors).

1967, 16mm, b&w/so, 5m, \$5



## DeWitt, Tom

### Atmos Fear

"An extraordinary film, which powerfully evokes the feeling of the city, but more important, a film of fine graphic design."—Lenny Lipton

"Things to Watch For include: the way DeWitt thinks inside his camera, the use of single-frame techniques to enhance certain images, the lens-integrity in zoom and focusing effects (he borrowed Vanderbeek's equipment to make this film), and the moderate use of solarization (re-exposed/negative print) and multiple exposure. There is a lot to be learned from ATMOSFEAR."—David Buehler

Awards: Zellerbach Award for Film as Art, 1966; San Francisco International Film Festival; Independent Filmmakers Competition, First Prize, 1971. Broadcast nationally on the Camera Three program, 1971.

1966, 16mm, color/so, 6m, \$15

### The Leap

"THE LEAP is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with video-graphic apparitions, moving in and out of different time space realities, fluctuating between the physical and metaphysical with each stride of his leap toward freedom..."

—Gene Youngblood

"...a vividly visual abstraction set to electronic music (by Man Meyer) which commits chaos and absurdity to a sense of resolution...a highly deserving prize winner."—Norman K. Dorn

"The escape from the confines of the past by a release of inner energy."—Tom DeWitt

Awards: San Francisco International Film Festival, Gund Award for short film, 1969; Foothill

College Festival; Third Independent Filmmakers Competition. Broadcast nationally on the Camera Three Program, 1969.

1968, 16mm, color/so, 8m, \$20

### Fall

"...subtly but powerfully equates the myth of Icarus with possible nuclear holocaust...De Witt's achievement lies in conveying this obvious comparison in freshly stirring imagery and with an awesome sense of the glory of Icarus-mankind's rise and the catastrophe of his fall."—Edgar Daniels

"What is most powerfully effective in FALL is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex designs. Because each unit of the exposition is so painstakingly conceptualized and nurtured, an audience is afforded a unique kind of purview on the elements as they are reconstituted in the more complex overlays. Thus the early, Magritte-like compositions of eye and sky establish basis for later more complicated efforts... Color changes worked on given images (the bird, the sky) avoid the oversimplifications of hues/cues. Certain effects, as when clouds pass through the falling body which is outlined in flaming orange, can only be described as awesome...a work of immense dedication and exceptional skill."—John Fell

Other distribution: Museum of Modern Art, N.Y.

1971, 16mm, color/so, 16m, \$35

## Dixon, Wheeler Winston

### Un Petit Examen

With the members of the Columbus Boychoir School; Donald Hanson, Director, and Peggy

Tompkins, Edith Harper, Kevin Fitzgerald.

A young boy auditions for a position in a choir academy; he is turned down. He returns home with his mother and father where the father is met with the news that *his* father has just died, and he must leave immediately for the funeral. Upon his arrival at his parents' home, he finds he is too late for the funeral. Later that evening, over coffee, he tries to reconcile himself with his sense of loss in a brief talk with his mother. This narrative framework serves as the jumping-off point for numerous digressions and reminiscences utilizing both "found" and originally photographed imagery.

1975, 16mm, color/so, 40m, \$50

### Dana Can Deal

With Saura Bartner, Kenneth Weissman, David Marotta. Soundtrack: courtesy Alan Lomax. From an idea by Jon Voorhees.

Three separate events: the birth of a litter of pups at a British reform school for delinquent minors in 1946; a dentist's convention in Cincinnati circa 1936; and commonplace views of New York City in the 1920s as interpreted by a visitor from Ohio.

1976, 16mm, color/so, 7m, \$15, \$250 sale

## Madagascar, Or, Caroline Kennedy's Sinful Life In London

With Saura Bartner and David Kofke. Soundtrack: courtesy Alan Lomax. From an idea by Meri Lobel.

In 1973, Caroline Kennedy spent an evening in London dancing at a gala ball with brewery heir Erskine Guinness. The film centers around the next morning, as Caroline attempts to make some frozen orange juice in the kitchen blender, with mixed results. Inter-cut with this is footage of the

migratorial aspects of an unspecified African tribe, who advise the viewer to "dance now, for tomorrow we go."

1976, 16mm, color/so, 2m, \$10, \$250 sale

## Serial Metaphysics

Soundtrack: The Mix Group.

An examination of the American commercial lifestyle, recut entirely from existing television advertisements.

"Wheeler Dixon is a masterful film editor. His sensitivity to the movement within the frame and of the camera itself allows for a fluidity in his editing that is exuberant and refreshing. He is skillful not only in manipulating the flow of images but the flow of ideas as well. Through the editing process he reveals secrets of our culture that have always been sitting on our television screens but we have never seen them before. It is as though his film taps into our collective unconscious by exploring the surface realities that permeate our air waves. Magical realms, pubescent fantasies, dreams of wish fulfillment, all so innocuous and tame on the television set, assume strangely mythic proportions through Wheeler's editing and even the mundane world we accept so readily begins to look somehow dreamlike and unreal."—Bruce Rubin, Associate Curator of Film, Whitney Museum of Art

1984-1986, 16mm, color/so, 20m, \$25

## Serial Metaphysics (second version, split screen)

Two reels, two projectors, two sound systems.

The stereo, split screen version of SERIAL METAPHYSICS offers a second reel of "staggered" images and sound, as a continual visual/aural counterpart to



## Dixon

the first reel. Simple projection instructions are included in the film can.

1986, 16mm, color/so,  
20m, \$60

## The Diaries

Memories and events from 1966 to 1984, as one event leads to another which leads to another. The film is in three parts; the middle section of the film uses two simultaneously projected images.

"Dixon's experimentation with images and sound distorts, studies, and categorizes the emotional levels of the film's interior narrative. Archival footage of special significance to the author is interwoven with personal images shot by the filmmaker, creating a sense of ceremony and ritual in everyday events."—Gwendolyn Foster

"An unusually balanced film, a very simple film (but then, one which knows itself), an evolution of feeling poised (occasionally) on a single pinpoint of light, its two 'halves' like two thought processes which counter each other without ever encountering. Light is the subject matter, beginning in sun and ending at fireplace: but this continuity is not permitted to disturb the singular emotion of the film. I am especially intrigued by the stops-and-starts within zoom and pan movements—these metaphorizing eye-movement more exactly than the usual smoothness...thus keeping the work most carefully personal."—Stan Brakhage

**Note:** This film requires two projectors. Simple instructions are included in the film can.

1986, 16mm, color/b&w/so,  
30m, \$50

## Bits and Pieces

One summer night in 1969; the television speaks.

16mm, b&w/so, 2m, \$10

## Damage

Barn dreams; the irrevocable instant.  
16mm, b&w/so, 6m, \$10

## London Clouds

With Edward Williams. Soundtrack: Henri Pousseur.

1986, 16mm, color/so, 4m  
(not available separately;  
see below)

## Tightrope

With Jon Voorhees, Berenice Klein, David Kofke. Soundtrack: Ravel/The Mix Group.

1986, 16mm, color/so, 4m  
(not available separately;  
see below)

## The Warm Midwestern Bedroom Does Not Matter

Brief thoughts on moving to the Midwest.

1987, 16mm, color/so, 2m  
(not available separately;  
see below)

## Distance

With Richard Lea, Jane Back-Patton, and David Hale. Shot in London, England.

Memories of a long ago summer, as London becomes a monument to the shared ambitions of three "angel-headed hipsters." In three *tableaux*: morning in a deserted house; afternoon in Trafalgar Square; morning tea and departures.

Soundtrack: Erik Satie. Special effects: William Nemeth/Rainbow Effects. Produced with the assistance of the New Arts Lab, London.

1987, 16mm, b&w/so, 12m  
(not available separately;  
see below)

## Cielio Drive/Waste Motion/Gaze/A Brief History of Japan 1939-1945/Cutting Room Newsreel

A reel of silent short films. CIELIO DRIVE is a record of a wedding; WASTE MOTION recounts a murder on Christopher Street; GAZE is a photodocument of a mural I completed in 1974; A BRIEF HISTORY OF JAPAN 1939-1945 is simply that; and CUTTING ROOM NEWSREEL (photographed by David Kofke) shows me editing UN PETIT EXAMEN.

1987, 16mm, color/b&w/so,  
20m (16fps), \$20

## Special Package:

FOUR FILMS BY WHEELER DIXON (See above for descriptions of films): LONDON CLOUDS, TIGHTROPE, THE WARM MIDWESTERN BEDROOM DOES NOT MATTER and DISTANCE

1986-1987, 16mm,  
color/b&w/so, 22m, \$50

## Doberman, Gary

### Full Moon Notebook

"Even though I can't explain why, a film that moves me deeply each time I see it...enchanting!"—Stan Brakhage

"Certainty affirmed; certainty denied."—Ellen Robertson

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si,  
11m, \$30

## Sandwoman's Moon

"I think Gary Doberman is an artist of film, and I can only name under twenty in the nation; yes, there are very few people I recognize as artists really dedicated to making works of lasting value in film and Gary is one of them... And a very great one actually."—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/si,  
6.5m, \$20

## Trilog: Fisheries, The Rhyme, The Old

"Yesterday I took another look at the three film prints I own by Gary Doberman, FISHERIES, THE RHYME, and THE MOIETIES and satisfied myself that, yes, the last several years his work has been THE most persistent influence on my films..."—Stan Brakhage, *Brakhage Scrapbook*

"And most uniquely, it is an art of editing, where the emotional and conceptual flip from image to image... At one point the screen goes nearly black, except for a faint, liquid shimmer of gray, giving an underwater sensation. Then the light increases, and we realize we are viewing the undersides of the fisherman's nets as they shake them out...the movement of the nets being likened to the ocean they will be lowered into... This is a magic all its own, showing that any scene, with its interplay of color, light and shadow can be viewed as a unique visual universe."—Krin Van Tatenhove

Other distribution: Film-Makers' Cooperative, N.Y.

1975-1977, 16mm, color/si,  
14m, \$40

## Domicile

"Think of a couple of things like they say: 'Limits are what any of us are inside of...'; 'Verse consists of a constant and variant...' Already the world is here, truly, and anyone who has ever had experience of actual confinement—jail, hospital, body, army—common to the human state can't really be patient with any assumption that we need to do it to ourselves..."

"In this film there is a simple accessible constant which you will have no difficulty in



recognizing. There is an equally apparent variable. So your question—to phrase it poorly—might be, what is it that is being measured here?

"The materials of this film are personal, comfortably so. Nothing in that way distorted or untoward. But the choices of the artist are both crucial and defining, and there is evident attention to what he has called boundaries."

"...This...is a beautiful film, factually, with a lovely shifting counterpoint in the pacing. Like an old slow blues, after some up-tempo number—so, read it and think."—Robert Creeley, *Was That a Real Poem and Other Essays*

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/si,  
7.5m, \$25

## The Moieties

"...where beads of light searching out 'the beloved' do pulse with the beat of the filmmaker's heart in perfect contrapuntal rhythm with all else in the frame of that sequence."—Stan Brakhage, World Film Festival of Canada

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si,  
9m, \$30

## The Moth-Eyed Man

"This is a portrait of Brakhage in Brakhage's style. I can't see any justification for making this film."—Ken Jacobs

Jacobs was correct in his description, but he missed the implicit boundary question. A viewer described the film as "seeing yourself seeing through someone else's seeing." This film puts mediation into question; it talks in someone else's tongue while maintaining its own ontology. As a film preoccupied with mediation and boundary

distinctions, the film is related to DOMICILE, SILENT WINDOW THINKING, FULL MOON NOTEBOOK, MARKS OF REFERENCE and consequently foreshadows the APORIAS.

"You have shown us the theatrics of discipleship...the disciples like moths circulating around a flame...the sensation that the entire film takes place in a cave illuminated by a central light...If one were a disciple, the spell could never be broken, but the spell is broken in your film because you are not a disciple, rather your subject is a discipleship, the theater of discipleship made conscious. It is very clear, it is a made thing, of discipleship, we are not asked to enter the web or to have a religious experience, but to think."—Ed Schwartz

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si,  
9m, \$30

## Nimbus

For Jim Healy.

NIMBUS was Robert Creeley's first choice to show in conjunction with a lecture at Rocky Mountain Film Center in 1978. This film owes much to Creeley's poetry and Edward Hopper's paintings, although no conscious consideration structured the working process—Hopper in the sense that Brian O'Doherty writes of the paintings as displaying "an observed, an observer and a witness."

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si,  
5m, \$15

## The Fur Of This Animal

"Wanted to drop you a quick note to congratulate you on THE FUR OF THIS ANIMAL. Saw it recently...and was very impressed and interested—made me want to see it a few more times... But your film, even

though I see it operating through composition (pictorial plus time-based) did get me on the edge of my seat—the image quality throughout was really rather extraordinary. In addition, the film just seemed somehow more *serious*, which is I guess a matter of a kind of depth and subtlety. So anyhow, you kind of won me over to where my prejudices just melted away."—Fred Worden

1979, 16mm, color/si,  
20m, \$55

## Marks Of Reference

"As I said, but wish to imprint, MARKS OF REFERENCE is one of your very greatest films to me, Gary—a breakthrough for my comprehension of yr working over these 'inner rectangles' for years in your films..."—Stan Brakhage.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/si,  
11.5m, \$35

## Trivia

TRIVIA was Brakhage's choice out of all my films up to that point to be shown at The School of the Chicago Art Institute on a program with a Werner Herzog film. There was a definite poetic justice to this unplanned coincidental combination of TRIVIA with a Herzog film. TRIVIA could be described as the Old World in the New World, Bruegel's Icarus having a "bad day" in the New World, a New World Aesthetic response to Herzog's Old World sentimental Romanticism of the New World.

"There is myth, there are objects, and only for a moment can they meet, inform each other, and then part. If myth must inevitably unravel and if, at a moment in time, meet its diminished successor, that moment is this film."—Ed Schwartz

1980, 16mm, color/si,  
15m, \$45

## Aporia 1

"It hurt my eyes, there was too much t.v. in it."—Stan Brakhage

"Television is vulgar, a vulgarity thrown in the face of, against the fact of, serious art... yet vulgarity is impossible without its opposite; vulgarity implies good manners, propriety, a kind of aesthetic seriousness of measure... The fact of television and the fact of its conquering our environment cannot be used any longer by the well-mannered Modernist as a manifestation of mere vulgarity...if the artist must continually fight to paint or give form to what he sees then Manet's fight to have the cafes as a serious subject for painting is inherited today as the fight for the acknowledgement that television is what the artist sees."—Gary Doberman, "The Uses of Vulgarity in the Aporian Context."

"When you said you were working with television, I knew you were on to something because television is forbidden territory."—Fred Worden

1981, 16mm, color/si,  
11.5m, \$30

## Aporia 2

"This is the one that is perfectly balanced...this is the one which is the masterpiece."—Stan Brakhage (Comparing APORIA 1 to APORIA 2)

"Modernist thinking, with its emphasis on precise measure, could not anticipate that the immediate environment would be shared by a simulacrum. *Television is our local*."—Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

"What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple?"—Samuel Beckett, *The Unnamable*

1982, 16mm, color/si,  
9.5m, \$25



## Doberman

### Aporia 3

"After seeing this film, I can now really understand your need to differentiate what you're doing from collage. These films are not collage. It really is an image of an image (system)."—Fred Worden

"The roll bar! The roll bar, yes!...very enthusiastic about this film!"—Kurt Kren

"Images cannot contain experience. Images can only contain the image of experience. The image is not an 'equivalency' of experience, it substitutes itself for experience."—Gary Doberman, "The Uses of Vulgarly in the Aporian Context."

1983, 16mm, color/si, 24.5m, \$75

### Aporia 4

"...the line between public and private imagery."—Fred Worden

"This film completely delivers on all your verbal promises about what the Aporias can conceptualize. Your most important film up to this point."—Carl Williams

"In an aesthetic sense, the roll bar—the black bar on film created by the gap between the mechanical motion of the film strip and the electronic scan of the television—is the indexical sign, the physical scar of the unbridgeable gap between two mediums, two ontologies, forced to cohabit the same materiality, and in a larger sense much more, the physical manifestation of an entire conceptual rupture."—Gary Doberman, "The Uses of Vulgarly in the Aporian Context"

1984, 16mm, color/si, 11.5m, \$30

### Aporia 5

"A narrative so to speak, a threatening environment, a space which opens up in a 'wall,' revealing, a threat that speaks across mediumistic boundaries."—Ed Schwartz

An aporian myth would intertwine elements so that where one thing began and the other ended would become the subject of the film. An aporian myth would be analogous to recombine DNA research where a thing is not merely just itself but also another thing simultaneously. Such a myth would fulfill the artist's responsibility to conceptualize context.

The film is based on the myth of Pat Garrett and Billy the Kid.

1985, 16mm, color/si, 10.5m, \$25

### Dobson, Jane

#### Shadowgraph

A childlike exploration of the filmmaker's shadow becomes a dialectical interplay between abstraction and the intrusion of physical reality—a meditative composition. Original soundtrack.

16mm, color/so, 7m, \$15

#### Stained Picture

Reflections, multi-images, fragmentations of a New York street scene filmed in the window of a glass and mirror store. Shards of reality dissolve into deep blue pools, resembling hand-tinted photographs.

1982, 16mm, color/b&w/si, 4m, \$10

#### Autumnal

A film for my father. Impressionist images of trees, water, apples, an old man walking in New England woods. Filmed in Fujichrome with in-camera superimpositions, then optically printed; the variety of film stocks and generations creates an unusually rich and vibrant palette.

1984, 16mm, color/si, 6.5m, \$15

### Dore O.

Please see page 258.

#### Alaska

Dore O., born in Mulheim/Ruhr (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books and "objets." She made her first film, *jum-jum*, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

ALASKA is an emigration film, a dream of myself, the consequences of the act with society.

1968, 16mm, color/si, 18m, \$30

#### Lawale

Memory is a cruel hope without awakening.

"Dore O.'s LAWALE is a strange succession of tableaux of four women and a man which gives the sense of a sort of dream family locked in an antiseptic world of endless afternoon teas, dinners and waiting. Often her images seem to be stills either before or after something has been said.

"The film seemed like a series of pauses stretched to an improbable length, an arrest of time. Except for brief shots of the river and Dore O. kneeling on a bed tossing her head as though to shake off the stultifying images of the five people, the film remains within the confines of a middle class interior, giving off an aroma of static lives."—Michael Reynolds, *Berkeley Barb*

1969, 16mm, color/so, 30m, \$50

#### Kaldalon

A non-Euclidean, ambiguously mangled and transposed adventure film.

"Dore O.'s KALDALON, coming perhaps closest to the Brakhage aesthetic, a very beautiful and complete work."—Jonas Mekas, *Village Voice*

"KALDALON is simply one of the most beautiful pieces of 'personal' filmmaking I've seen, but I don't want to limit it to a particular category, because it is also very much a film about film, about the processes which make it up. It was shot on a trip to Iceland, and most obviously is an attempt to recreate the light of that place on film, to make it into film-light..."—Tony Reif, Vancouver Cinematheque

1970-71, 16mm, color/so, 45m, \$70

#### Blonde Barbarei

"Dore O.'s latest film, BLONDE BARBAREI, was shot in black and white and later sepia-colored throughout. It uses much music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain, of sadness, a closed-in life which she does not leave, always the windows, the variation of moving back and forth before them...halting, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music but which still leaves one with the impression as if it had been specifically 'composed' for that particular sound track.

"Yes, the windows are factory windows, each consisting of many various glass panes which accounts probably for an association of church windows. But as in a church, it is the closed-in atmosphere, the sadness, the tendency to move slowly, that counts.

"So that the film is a metaphor, for the life certainly of a woman (but then of men too?), lives imprisoned in the worlds around



them, bourgeois marriage, bourgeois professions, everything that looms above and around us, 'inescapably.'—Andreas Weiland

1972, 16mm, color/b&w/so, 25m, \$40

## Kaskara

"A balance of enclosed beings in divided space. Wing-like displacements through different kinds of settings in distinct planes of multiple exposures, of facades and of spaces Attraction, blending, and repulsion of half the film frame for the purpose of a sensual topology are the sophisticated formal means of refined film language. One image consumes another."—Knokke Catalogue

"...The film began and ended with a group of people singing on a 11 stage...There are shots of what seem to be ruins in a city, the edge of a building, a broken window... Then the film moves into the country, through windows of a house sometimes superimposed, images of a man (Werner Nekes, her husband) walking, carrying a baby and working. There is an unforgettable image of a door opening on to clear, white light the rhythms of editing and superimposition are strikingly beautiful and meditative. The film looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed BBBBB"—Marjorie Keller, *Women and Film* Vol. 2, Report from Knokke.

1974, 16mm, color/so, 21m, \$40

## Dorsky, Nathaniel

### Ingreen

The first of three films depicting the emergence from adolescence. INGREEN is a reflection of the almost underwater involvement of a mother-father-son relationship.

"...made of beautiful greens... glimpses of figures of images that are recognizable...the esthetic experience is created by the flow and play of superimpositions."—Jonas Mekas

"...the film haunts, has tugged at my mind now and again all these years..."—Stan Brakhage

1964, 16mm, color/so, 12m, \$20

### A Fall Trip Home

The second in the trilogy, it is less a psychodrama and more a sad sweet song of youth and death, of boyhood and manhood and our tender earth.

"Forgetting its 'psychological plot' this film is a fine exponent of the intrinsic magical power of cinema. Its images, which evolve in a rather unmagical sober suburb, are continually transcended and manipulated into a kind of epic haiku of superimpositions and textural weavings."—Jerry Hiler

1965, 16mm, color/so, 11m, \$20

### Summerwind

Part three of this trilogy, the world is seen from a larger view.

"A singularly direct and unpretentious evocation of summer life in Nathaniel Dorsky's home town. The number of that life's aspects so surely revealed, the range and thoroughness of observation, the sensual accuracy of the camera, the remarkably poetic use of slow motion, and the unhurried, meditative unfolding of episode, distinguish SUMMERWIND as a work of ripeness beyond its maker's years.

1965, 16mm, color/so, 14m, \$25 hours

### Hours For Jerome, Part 1 & 2

This footage was shot from 1966 to 1970 and edited over a two

year period ending in July 1982. HOURS FOR JEROME (as in a Book of Hours) is an arrangement of images, energies, and illuminations from daily life. These fragments of light revolve around the four seasons. Part One is spring through summer; Part Two is fall and winter.

"HOURS FOR JEROME is simply the most beautifully photographed film that I've ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinemagraphically is achieved. It is a privilege to experience the thoughtful unfolding of these images."—Warren Sonbert

1980-1982, 16mm, color/si, 50m (24fps), \$100

Note: Part 1 and Part 2 may be rented separately for \$50 each.

### Pneuma

In Stoic philosophy "pneuma" is the "soul" or fiery wind permeating the body, and at death survives the body but as impersonal energy. Similarly, the "world pneuma" permeates the details of the world. The images in this film come from an extensive collection of out-dated raw stock that has been processed without being exposed, and sometimes rephotographed in closer format. Each pattern of grain takes on its own emotional life, an evocation of different aspects of our own being. A world is revealed that is alive with the organic deterioration of film itself, the essence of cinema in its before-image, preconceptual purity. With the present twilight of reversal reality this collection has become a fond farewell to these short-lived but hardy emulsions.

1977-1983, 16mm, color/si, 29m (18fps), \$60

### Ariel

ARIEL is a highly energetic and colorful divertissement of abstract film achieved with impro-

vised home color processing and a physical, almost sculptural manipulation of the film surface.

"ARIEL, which shares its name with the airy spirit in Shakespeare's *The Tempest*, presents a free-wheeling tactile procession beginning with exuberant passages full of emphatic physical gestures and moves through somber burgundy patinas and bursts of delicate vitreous pools."—Janis Crystal Lipzin

1983, 16mm, color/si, 16m (18fps), \$35

### 17 Reasons Why

17 REASONS WHY was photographed with a variety of semi-ancient regular 8 cameras and is projected unsplit as 16mm. These pocket sized relics enabled me to walk around virtually "unseen," exploring and improvising with the immediacy of a more spontaneous medium. The four image format has built-in contrapuntal resonances, ironies, and beauty, and in each case gives us an unpretentious look at the film frame itself...the simple and primordial delight of luminous Kodachrome and rich black and white chug thru these timeworn gates.

1985-1987, 16mm, color/si, 19m (18fps), \$40

### Alaya

Sand, wind, and light intermingle with the emulsions. The viewer is the star.

"Film about light, a parade of forms as in RIDDLE OF LUMEN, but the latter's *curious* wonder becomes more fully *wonder* for Dorsky. From PNEUMA the particles are still there and the light is still there, but now there is the distinct impression of watching air blowing sand, yet the air is as transparent as the mind."—Konrad Steiner

1976-1987, 16mm, color/si, 28m (18fps), \$60



## Dundas

### Dundas, Edd

#### The Burning Ear (Mueyasul Mimi)

Written and created by Kenji Kanesaka. Directed and photographed by Edd Dundas. Starring Tatsuo Hasegawa.

THE BURNING EAR is not meant to re-enact any one assassination, but to live inside one particular young assassin for about a day before the "event." The boy is easily confused by time...the past, the present, the here and there.

"THE BURNING EAR was filmed in Tokyo during the first half of 1964 while its creator Edd Dundas was studying Japanese films at Shockiku studios. Inspired by the shock of the Kennedy assassination, it suggests this not uncommon element in Japanese political life. The camerawork, alternating between the dream fantasy world of color and the grainy black and white reality of contemporary Japan, skillfully integrates the various elements of eroticism, violence, traditional ritual and fantasy which Dundas has worked into an artistic whole with insight, maturity and an authenticity that reflects his deep immersion in the Japanese culture."—From the notes on the American premiere, Surf Theater, San Francisco.

16mm, color/b&w/so,  
28m, \$28

### Dvorak, R. Raffaello

#### Anemone

A nude female form metaphorically represents the birth, growth, flowering and death of the anemone. Wind, water, flower motion; magic life and firelight, suspended tension, interminable rhythm, in pure white light, and solid black space are repeated, expanded, contracted,

divided; multiplied and superimposed in time.

"Your aim is, of course, beautiful...it is a night poem, celebrational and never-ending like all homages to the mysteries of the Luminous. I praise you for it. And hope your vision of the goddess can keep always so cool and controlled. The ravished bride of quietness."—James Broughton

"The movie is of a full-bodied woman slowly dancing in synopated movement to Catholic hymns. It was shot with negative film, rendering all tonalities opposite of what they were in normal perception. Thus, a warm glow of the dancer's thighs. The work brims with sensuality."—*Film Magazine*

16mm, b&w/so, 7m, \$20

#### Body Ritual

A drummer, a beat, then heads and feet, in a park in San Francisco. It's freedom, fun and faces flip, bounding tits, and grinding hips, a kiss. "Getting it on!"

For an adult audience, high school and older. An excellent study in montage with Eisenstein-like flow. An excellent film for editing technique discussion in filmmaking classes.

Award: Foothill College Film Festival, Judges' Prize, 1970.

16mm, b&w/so,  
4m, \$15

#### Face Dance

Four thousand five hundred and sixty thumbnail size drawings of faces, hand-painted on 16mm film. A most unusual film painting. Extremely imaginative, fast moving, engaging and entertaining. A film everyone loves.

"There were many animation pictures entered in the Bellevue Festival this year and almost all of them had a professional quality. To select one for the award wasn't easy, but FACE DANCE has one advantage, it's brief,

it's simple, it has a personal handwriting and a dose of invention that buys you."—Frank Daniel, Judge, Bellevue Film Festival

Awards: Bellevue Film Festival, Best Short Film, 1974.

16mm, b&w/so, 3m, \$15

#### Fudge Sunday

There is dripping and dropping, squishing and squashing, curling and whirling, coming and going; in and out, up and down, when black and white does its thing.

A smooth flowing drawn animation. Excellent for film animation classes or a short good-humored interlude in any film program. This film will be appreciated by young and old.

Awards: Ann Arbor Film Festival Tour, 1970; 1971 Festival of Animation at D'Annecy, France, 1971.

16mm, b&w/so,  
2m, \$10

#### The Magic Orange

"Running everywhere/you're not the same or is it time that's changed/values re-arranged..."

"Together on a most beautiful trip/through clouds our minds will prance love in our hearts will dance./life gives and takes."

This is a simple story of a boy who steals an orange, takes possession of it, and explores the city of London while under its magical influence. Ultimately, the orange is again stolen from him (life gives and takes) but the image remains. An excellent film to stimulate classroom discussion on values, morality, time, reality, imagination and dreams. Positive and negative imagery. Animation with "real" imagery, and simple drawings are woven together. A good film for studying methods of integrating these film techniques in one movie. THE MAGIC OF ORANGE will be enjoyed by elementary school children and adults who like children.

16mm, b&w/so, 8m, \$20

### La Piazza San Marco, Venezia

A six-year-old adventurer discovers the greatest piazza in Italy. The film was cooked up from a mere one hundred feet of Tri-X shot one overcast day in Venice, Italy with a mixture of stills and pencil drawings thrown in for seasoning.

A delightful film for children of all ages. Especially wonderful if you've been there.

If sound is desired play Gabrieli's "Sacre Symphony" along with this film.

16mm, b&w/si,  
7m (18fps) \$10

#### Seasound

Life source and mind sound discovery swirls, triumphs, breaks and evaporates with continuously fascinating imagery. A morphology of unlimited metaphor. An engaging study of the rhythmic unending motion of waves, on the ocean. This film is so powerful that audiences claim to hear the sound of the sea while watching the film. The film is silent in order that this connection between the eyes and the ears may be realized. SEASOUND is sensory, poetic, and has great photographic beauty. It is enjoyable by all, in particular persons who like the ocean, the mysteries it holds and the teaching that can be gotten from it.

SEASOUND is an excellent film for classes that are oriented toward sensitive perception in the arts and the development of personal perception and resulting imagery.

16mm, color/si,  
8m, \$20



## Snowsound

I was inspired to do the pencil drawings for SNOWSOUND while riding on a train from Salzburg to Vienna on a Christmas Eve looking out the window at a landscape of new fallen snow in bright sunlight. I animated these drawings for SNOWSOUND. As you watch the film you travel through a sketchbook of white hills and valleys punctuated by an occasional barn, fence or tree. The clear sound of an old-fashioned music box echoes the crystalline presence of fresh snow. The film was presented at the Animation Festival of the New York Film Festival in 1977 and at the San Francisco Film Festival in 1981.

16mm, b&w/so,  
1m, \$15

## Dwoskin, Steve

### Alone

1964, 16mm, b&w/so,  
12m, \$20

### Jesus' Blood Never Failed Me Yet

Initiated by Alan Power, music by Gavin Bryars, sound by Bob Woolfond; man on the street (image only): Leonard Bosworth.

"...the singing voice of the last days of a London drunk (anonymous) as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light..."

The orchestra is conducted by Gavin Bryars and comprises John Noah and Millie Klein on violins, Cornelius Cardew on cello, Sandra Hill on bass, Phil Gebbet on flute, Hugh Shrapnel on oboe, Alec Hill on bass clarinet, Christopher Hobbs on bassoon, Eddie Thompson on trombone, John White on tuba, Gavin Bryars on organ, Derek Bailey on guitar, and the voice is?

16mm, color/so, 30m, \$40

## Trixi

Sound by Gavin Bryars. With Beatrice Cordua.

Furthers (the theme of) the one-to-one, take-me woman. Subjective and very direct and directed at you, she gives herself and drives at what she wants...

"TRIXI is Dwoskin's most convulsive version of his recurrent theme: the confrontation of a solitary girl with the camera. Shot in one continuous 8-hour session. TRIXI records Beatrice Cordua's responses to the situation, from initial shyness, fear and withdrawal through teasing and posturing to naked surrender and final exhaustion... The camera is highly mobile; often confronting the girl in extreme close-ups, sometimes swooping down from overhead, sometimes searching to 'recapture' her... The camera itself is the object of erotic desire, the sense of giving a performance shifting imperceptibly in a helpless self exposure in response to its constant stare. Clearly, the form of the film was dictated by the response of the performer. Beatrice Cordua proves Dwoskin's most expressive subject to date, and the film is correspondingly 'open,' the camera having been willing to choose its tactics as direct responses."—Tony Rayns

1969, 16mm, color/so,  
30m, \$50

### Moment

With Tina Fraser.

One single continuous shot of a girl's face before, during and after an orgasm. A concentration on the subtle changes within the face—going from an objective look into a subjective one and then back out... MOMENT is not a woman alone, but with her 'in person.' Have you ever really watched the face in orgasm?

"MOMENT presents a continuous, fixed gaze by the camera at a girl's face. The fixity, although paralleling the spectator's position, nevertheless marks itself off as 'different' from our view because it refuses the complex system of cuts, movements, 'invisible' transitions etc. which classic cinema developed to capture our 'subjectivity' and absorb it into the filmic text.

"In this way, the distinction between the camera and the viewer is emphasized. Moreover, the sadistic components inherent in the pleasurable exercise of the 'controlling' gaze are returned to the viewer, as it is he/she who must construct the 'scenario' by combining a reading of the image with an imagined (but suggested) series of happenings off-screen."—from Paul Willemen, program note for Perspectives on British Avant-Garde Film, Hayward Gallery, London.

1970, color/so, 12.5m, \$30

### Times For

Once upon anytime in a world like now, any man wandered into an island of women. Their succulent presence, like many Circes, drew his fantasy. He follows. He seeks a kingdom, but as I foretold you, we're all spirits, and are melted into air—thin air—and, like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherits, shall dissolve, and, like this insubstantial pageant faded, leave not a track behind. We are such stuff as dreams are made on, and our little life is rounded with a sleep...

TIMES FOR is a larger entry into dream reality. An unfulfilled man renders himself to the unrealized sensuality of four women. In his drifting search he fails and fades in the same loneliness as the

women. The film is the reality and a metaphor for the intensities of sexual experience..."

"...His camera is a never-static instrument of his intrusion into the fantasy/reality of the relationships he is dealing with and forming... TIMES FOR is one of the few erotic masterpieces."—program note, National Film Theatre, London

1970, 16mm, color/so,  
80m, \$150

### Dirty

DIRTY is the reincarnation of two girls, a bottle and one bed. Their bodies, hands and face expressions reach out in a refilm look.

"DIRTY was originally shot in 1965. The footage was found in a very bad state and 'restored' with all marks, breaks, dirt, etc. deliberately left in place. But this is not the only thing that makes this a 'dirty' film; we see two almost naked women in a bed, first drinking from a bottle, then playing with it and ultimately engaging in erotic play. The dirt marks, the grainy texture of the image and the breakdown of the continuity of the action give the whole film the quality of a highly charged erotic memory. It creates the effect of a dreamlike recalling of a scene with the dreamer's freedom to re-run or pause on particular gestures and freeze certain privileged moments such as the caress of a hand, the bounce of a breast, a look, etc. The film becomes an erotic daydream, a play with sensual images retained from a scene witnessed sometime in the past."—Artificial Eye

1965/1971, 16mm, b&w/so,  
10m, \$25



## Dwoskin

### Dyn Amo

"DYN AMO explores aspects of women's slavery, a slavery that involves them in acting out fantasies that have lost whatever social value they had long ago... DYN AMO may be partially the tale of the creation that runs away with the creator. But it is also revolutionary to the extent that Dwoskin shows these false roles to be escapable... And the women in the film remain, despite an environment of which the best that can be said is that it is a parody of itself, despite their acute identity distortion, aware, if not of an alternative, at least of the desperate need for one..."—Verina Glaessner, *Time Out*, London

"The plight of women as sex objects, and by extension the problem of their intellectual survival, finds a clear definition in DYN AMO... The film stares into the faces of four girls on the tiny, tatty stage of what is evidently a strip club; one after one they begin their routines, miserable, mechanical, bored, until gradually the presence of the camera encourages them to react against the deplorable indignities to which they have been submitted and they fix us with their eyes for minutes on end in silent pleas for help."—Philip Strick

1972, 16mm, color/so,  
120m, \$200

### Behindert (Hindered)

The main intention of BEHINDERED is to express some of the subjective perspectives within the social/personal confinements of a personal relationship, as seen from the point of view of the physically disabled person. This position was taken for two principal reasons: to eliminate or reduce the 'objectivity and sympathy' views normally given to the subject; and to try to deal with the personal and emotional entanglements that

the (or a) disabled person encounters in the so-called 'normal social/personal' areas of life.

The mere mention of a film concerned with the subject of physical disability conjures up preconceived notions and images as to the type of film it is. It is put aside as a medical/social document of little importance, particularly by film people who think of films as 'political,' 'narrative,' 'entertainment,' 'poetic,' or 'structural.' This film is about the physically normal and disabled in confrontation, but not literal relations. It is a documentary without being one. The content lies beneath the film. The material is treated subjectively, and crosses fiction with realistic documents, without a clear distinction.

1974, 16mm, color/so,  
96m, \$150

### The Silent Cry

The film sets out to say—Here is a girl in conflict and the conflict is because of certain things that happened in her life which, separately, on reflection, might not seem to be particularly deep, traumatic, or important, but when seen in conjunction with one another, and with what is happening to her now, become significant. They build up to give the sense of why she cannot now function in relationships, and why she cannot have a relationship with a man.

A kind of impressionistic "diary" of a girl and her silent cry for help/understanding/love/identity. Not everything is seen from her viewpoint but everything is felt as she feels it. What Dwoskin calls an "under-narrative" develops and interweaves through the film giving a composite of dreams, distortions, diaries, memories and feelings. Dwoskin has likened the film to a kind of contemporary *Alice in Wonderland*, "a world which we can feel more and more as the filmic tapestry is woven." It is also,

one should emphasize, beautifully photographed with not only highly effective extreme close-ups but also many finely-patterned almost abstract shots."—Ken Wlaschin, catalogue, 1977 London International Film Festival

1977, 16mm, color/so,  
96m, \$150

### Ebersole, Medora

#### Wavings

The camera is a detector and the filmmaker an interpreter of the physical manifestation of waves. An oscilloscope, sand dunes, leaves in the gutter...reconciling diverse phenomena is the basis of a perceptual exploration where form is subject to change.

Shown: Collective for Living Cinema, N.Y.; Massachusetts College of Art Film Society; San Francisco Cinematheque; Toronto Super-8mm Film Festival.

1980, S8mm, color/so,  
8m, \$12

### Agriculture

The theme of irrigation in the desert is extended to catch expressions of a woman's life. Found footage is part of an elliptical construction that places histories to which one is subjected inside of that which is one's own. Films referenced: *ANDALUSIAN DOG*, *MAN WITH A MOVIE CAMERA*.



Rape by Joann Elam

Shown: Massachusetts College of Art Film Society; San Francisco Cinematheque; San Francisco Women's Center; Women Make Films Festival, San Francisco.

1981, 16mm, color/so,  
10m, \$12

### Poor Young People

A portrait of romanticism is constructed. An exotic landscape is the subject and an attention to its surface quality (using the technique of rephotography) asks the viewer to see past and acknowledge a clarity sought through ambiguity.

Shown: New Films 1985, presented by the San Francisco Cinematheque; Massachusetts College of Art Film Society.

1985, 16mm, color/si,  
4m, \$10

### Elam, JoAnn

#### Rape

"Short but very sharp, JoAnn Elam's film RAPE has three victims discussing their emotional, physical and intellectual responses, then and now, highlighted and commented upon by a series of visual interpolations, sometimes metaphorical... In just 35 minutes the film manages to examine root causes, analyze attitudes, suggest alternatives, and firmly confront conflicts which make the usual finite conclusions so simplistic.... It's excellent, quite literally the best of its kind, and should be seen by everyone."—Helen Mackintosh, *Time Out*

"RAPE is a rare film for its refusal to co-opt a feminist subject with a reactionary patriarchal form..."—B. Ruby Rich

Note: Rape victims and filmmaker are all young, white, and middle class, resulting in a bias in viewpoint and information.

1975, 16mm, b&w/so,  
35m, \$60



## Lie Back And Enjoy It

"JoAnn Elam's LIE BACK AND ENJOY IT is an absorbing eight-minute dialectical film about the politics of representation. More specifically, it examines the politics of filmic representation of women under patriarchy.... An undergraduate male student paid it a true compliment in declaring that he can no longer look at a woman in a film without thinking about the consequences of the filmmaker's use of her as a person and as a spectacle.... The film is endowed with remarkable structural and rhetorical lucidity.... Its image track consists of technologically manipulated images of women, and some printed titles. Its soundtrack consists of a dialogue between a Man (a filmmaker) and a Woman (of whom he's going to make a film).... Everyone who watches movies with women in them ought to see it."—Claudia Gorbman, *Jump Cut*

1982, 16mm, b&w/so, 8m, \$16

## Elder, R. Bruce

### She Is Away

The film's projected time is the basic material of this film and is wrought into a simple form which, by its radically reductionist structure, transforms the materials of the dramatic form into a tone poem of waiting and anticipation.

1975, 16mm, color/so, 13.5m, \$16

## Permutations And Combinations

Aleatory procedures are used to create movement at the points of fusion of the still images of which the film is constituted. For this reason, all movements within the film are completely reversible. This reversibility is extended into the film's overall structure, as the film is formed into



*Lie Back And Enjoy It* by Joann Elam

a loop—a closed container for the film's chance elements. Such a structure, I believe, results in the complete elimination of all vestiges of drama from the film. Hence this film is a companion piece to SHE IS AWAY.

The sounds of the film, though determined in their occurrence by specific features of the image line, appear to form their own internal patterns which phenomenally exist in counterpoint with the patternings of the images.

1976, 16mm, color/so, 8m, \$10

## The Art Of Worldly Wisdom

Composition from journals kept 1976-1978. Moving Kodak snapshots taken during travels abroad and while at work back home; random glimpses of sites seen and persons visited, fragments of afternoon reveries and night dream visions with garrulous non-stop description of education—in family, at school, while ill—trying to make sense of it all. "The dark wood encountered in the middle of life's journey."—Dante

This is the composition of material from my ongoing film diaries.

1979, 16mm, color/so, 55m, \$100

## Sweet Love Remembered

Partly inspired by remarks, both very dear to me, one made by Freud, "Eros nowhere makes its intentions more clear than in the desire to make two things one"; and one by Nietzsche, "What must these people have suffered to have become this beautiful."

The music was created on a homebrew synthesizer and computer.

1980, 16mm, color/so, 14m, \$28

## 1857 (Fool's Gold)

An odyssey. The wounds of returning.

1981, 16mm, color/so, 25m, \$50

## Ellis, Craig

### Streets

Streets of San Francisco photographed at night—12 frames per second. Camera mounted on roof of car with 10mm lens. Chinatown, Geary St., Polk St., California St. and Broadway tunnel. Fast moving, COLOR. Music by Simon Park; J. Saunders. Mix by Steve Laveroni.

16mm, color/so, 8m, \$10

## Train Movie

In San Francisco's China Basin, Southern Pacific diesel locomotives prepare for their runs. Muni Subway runs under Market Street. BART train speeds to Daly City.

Music by Tangerine Dream. Mix by Al Jackson.

16mm, b&w/so, 6m, \$7

## Ellis, Leonard

### Boobs A Lot

Music by the Holy Modal Rounders.

An animated psychedelic sing-along. This rousing film has been enthusiastically received by audiences at the Ann Arbor Film Festival, Los Angeles International Film Exposition, New York Independent Filmmakers Exposition, Kenyon Film Festival, U.S.A. Film Festival, and the National Sex Forum's Erotic Film Festival.

16mm, color/so, 3m, \$5

## El Teatro Campesino

### I Am Joaquín

Epic Chicano film poem.

Corky Gonzales' historical poem dramatized with images of ageless pyramids, revolutionary murals and modern life. Produced by El Teatro Campesino.

Awards: Best historical and cultural film, 1970 San Francisco Film Festival; Grand Award, 1970 Monterey Film Festival; Best of Category, 1970 Foothill Film Festival.

16mm, color/so, 20m, \$40

## Emshwiller, Ed

### Lifelines

Music by Teiji Ito.

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreation and hand life line).

Award: Creative Film Foundation, Award of Distinction.

1960, 16mm, color/so, 7m, \$10

## Thanatopsis

With Becky Arnold and Mac Emshwiller.

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.



## Emshwiler

Awards: Brussels Experimental Film Festival, Special Award.

1962, 16mm, b&w/so, 5m, \$6

## Totem

Made in collaboration with Alvin Nikolais, featuring Murray Louis and Gladys Ballin with the Nikolais Dance Company. Electronic score by Nikolais.

A filmic interpretation of a modern dance ballet by Alvin Nikolais. Earth, fire, water and primordial mysteries in a cine-dance.

Award: Festival of Two Worlds, Spoleto.

1963, 16mm, color/so, 16m, \$20

## George Dumpson's Place

Music by Stuart Scharf.

George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place.

1965, 16mm, color/so, 8m, \$10

## Relativity

A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.

"...RELATIVITY, a beautifully photographed color montage of shots; insect, animal, man and galaxy; a sobering antidote to the orgy of subjectivism going on elsewhere."—Vincent Canby, *New York Times*

"The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Emshwiler's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film."—Willard Van Dyke

"RELATIVITY is a marvelously sensual film...it is, I have no doubt, a masterpiece."—Richard Whitehall, *L.A. Free Press*

Awards: New York Film Festival, special events program selection; London Film Festival; Oberhausen Film Festival, special jury award.

1966, 16mm, color/so, 38m, \$50

## Image, Flesh And Voice

Featuring dancers Carolyn Carlson and Emery Hermans.

This is a film about Images (visual and psychological), Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story-telling feature film, a structured interplay of sound, image and sensual tensions.

"...the mind is subtly lured to make personal association between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film."—Rich, *Variety*

Award: Mannheim Festival, most original film. Shown: Cannes Film Festival; Edinburgh Film Festival.

1969, 16mm, b&w/so, 77m, \$80

## Film With Three Dancers

A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans, and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.

"Best (underground) picture of the year."—Camille J. Cook, *Chicago Sunday Sun Times*

Sorrento Film Festival; Whitney Art Museum Series.

1970, 16mm, color/so, 20m, \$20

## Carol

Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimes modified electronically. The results: what seems to me to be a gentle, lyrical film.

Shown: Sorrento Film Festival.

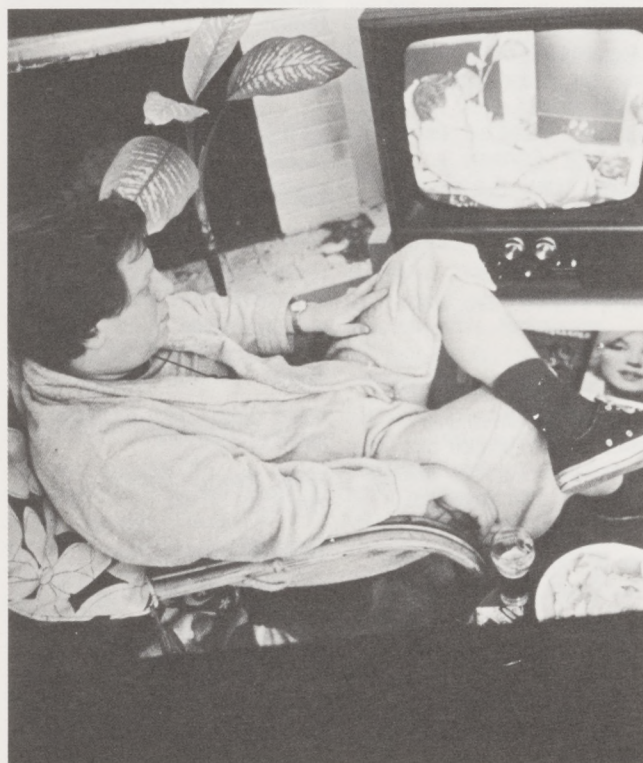
1970, 16mm, color/so, 6m, \$8

## Choice Chance Woman Dance

Electronic music by David Borden, Steve Drews.

Performed by Mother Mallard Portable Masterpiece Co. Featuring: Susan Lazarus, Joan Friedman, Carolyn Carlson, and Becky Arnold.

Sound by Joan Friedman.



Robert Hirshfeld in *Being* by William Farley



A subjective film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man. Paradox and dilemma, the human state as seen through today's suburban woman. The filmmaker explored with several women their conditions and sought ways of relating and structuring those states in a film.

1971, 16mm, color/so, 44m, \$50

### Chrysalis

Made in collaboration with Alvin Nikolais, featuring the Nikolais dance company. CHRYSALIS is the result of structuring a series of cinematic and dance ideas Nikolais and I had. The film involves the dancers in improvised choreography, varied costumes, and cinema techniques from slow motion (400 fps) to pixilation. I did the sound score, using the voices of the dancers.

1973, 16mm, color/so, 21.5m, \$24

### Sunstone

A film version of computer animation done using a digital paint program at New York Institute of Technology. Originally released as a videotape.

1979, 16mm, color/so, 3m, \$10

### Export, Valie

#### Syntagma

The gravel at the bottom of the ocean is beaten sore by your shadow.

The desire of my mouth shatters against the reefs of its opening.

"The 'body' and specifically the 'woman's body' is often used as a focus for questions of origin, subject-object relations, political resistance and sexuality. It may appear that this is also the central issue of this film, yet Valie

Export's notion of 'body language' poses an ironic relation to these questions that actually acknowledges 'the end of the body' or at least the final break with the way in which we understand it to be a biological, existential, or metaphysical entity.

"Export has broken away from any notion of unity—either of body, space, or time—into a fragmented world of doubling and difference that is caught in representation. She depicts the non-coincidence of the present with itself—the schizophrenic breakdown of identity.

"Export seems critical of the opposition between a metaphysics of the body, nostalgically and ceremonially retained in our age, and the body of the 21st century which is functionally the equivalent of a machine that produces meaning."—Valerie Manenti

1983, 16mm, color/magnetic sound, 17m, \$35

### Faccinto, Victor

*Video Vic Series:*  
*Psycho/Drama cut-out animation.*

#### Where Did It All Come From? Where Is It All Going?

Award: First Erotic Film Festival, San Francisco, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, 7m, color/si, \$18

#### The Secrete of Life

Award: Yale Film Festival, 1972.

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, color/so, 15m, \$30

### Filet Of Soul

Award: Bijou Film Festival, Chicago, 1974.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/so, 16m, \$30

### Shameless

Cut-out puppet animation. Not recommended for gentle sensibilities. Plagued by his redundant existence, Video Vic follows his instincts into an outer space environment, where he is faced with the cruel realities of his linear life.

"Victor Faccinto's last cut-out film SHAMELESS exhibits a tension within the form. As real penises penetrate paper vaginas, and cut-out men investigate life-sized female parts, the film implies a potential synthesis of metaphoric and real action; the film also suggests the exhaustion

of purely cut-out imagery by manipulation of materials, only now it is the film itself which is scratched, painted or cut."—Ian Birnie, *Art Gallery of Ontario*

Other distribution: Film Study Collection, Museum of Modern Art, N.Y.; Film-Makers' Cooperative, N.Y.

1974, 16mm, color/so, 14m, \$30

### OTHER FILMS:

#### Mr. Sandman

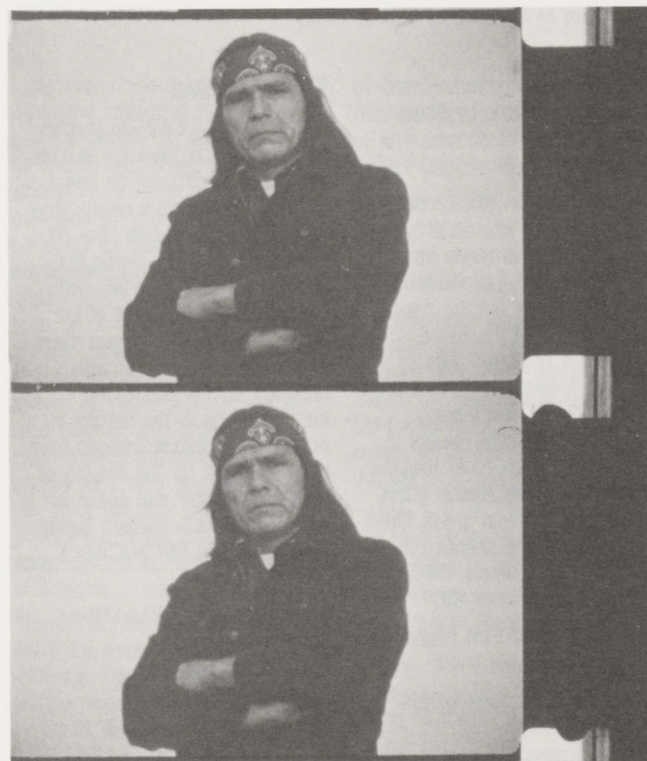
Animated drawing in desert sand, Lake Pyramid, Nevada.

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/so, 2m, \$10

#### Sweet And Sour

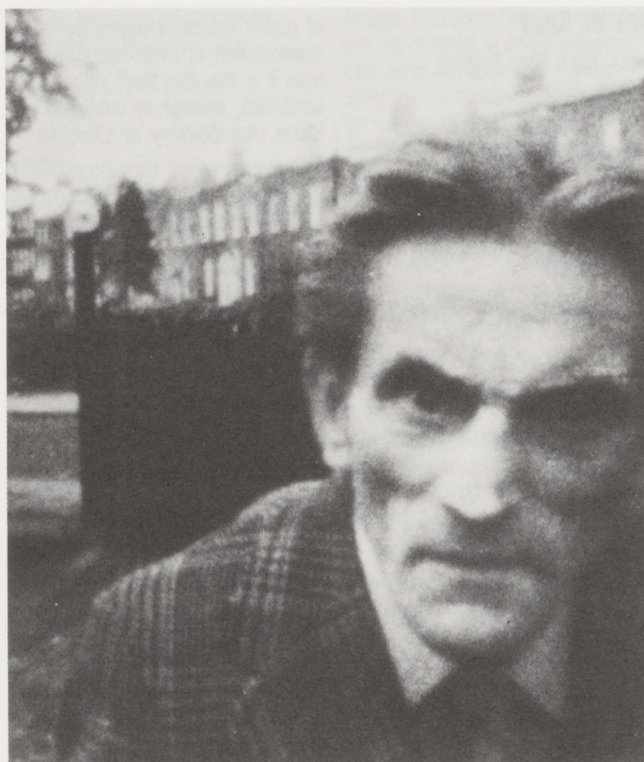
Five individual sections set side by side with contrasting associations. Makes use of rephotog-



Dennis Banks in *The Bell Rang To An Empty Sky* by William Farley



## Faccinto



John Molloy in *Marthain* by William Farley

raphy animation, motorized mattes and direct frame by frame interaction with the source footage.

"The 'sour' part—police footage documenting the corpse of an accident victim—is made ironically palatable by the addition of masks that block out the most gruesome part of the frame, while pieces of 'sweet' bits of old home movies are 'enriched' by handcoloring and looping. These two contrasting flavors alternate with each other towards an ambiguous and elusive effect; the amusing material grows funnier, the gruesome scenes more meditative."—Ron Epple, *Film-makers Newsletter*, 1977

Award: Ann Arbor Film Festival, 1977.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/si, 12m, \$25

## Book of Dead

"In BOOK OF DEAD, no human image can hide from the secrets the animator chooses to reveal. Figures walking on a beach grow satanic horns and tails; tiny pitchforks and snakes pierce the bodies of others. Murder, disfigurement and enactment of the basest lust are the actions most frequently depicted. Through drawings on the frame, the human beings in the initially innocent photographic images have been made to do the bidding of their own creator and suffer his many torments."—Barbara Scharres, *TRICKFILM/CHICAGO*, 1980 Catalogue

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si, 15m, \$30

## Farley, William

### Sea Space

SEA SPACE was photographed in the South China Sea and revolves around a conversation I had with a fellow crew member. Through the use of formal static images the tale unfolds within the ship's harsh interior. The conversation becomes a confession and the ship becomes the silent witness to a man's realization of his sin and subsequent remorse.

Award: Ann Arbor Film Festival. Honors: San Francisco Museum of Art; Pacific Cinematheque; San Francisco International Film Festival.

1972-73, 16mm, b&w/so, 8m, \$20

### Being

A man sits in front of his TV set, the program that he does

not watch is a montage of popular culture images (old movies, commercials, news clips) and original footage. Accompanying the fleeting images is a loosely synchronous narrative on the evolution of man's belief systems. The film is a comment on contemporary culture, relationships between public information and private consciousness and the nature of reality. Featuring Robert Hirschfield.

Award: Festival International Cinema de Montreal. Honors: Rotterdam International Film Festival; Ninth Festival International du Cinema, Nyon; Tampere Film Festival.

1974-1975, 16mm, color/so, 10m, \$20

### The Bell Rang To An Empty Sky

In THE BELL RANG TO AN EMPTY SKY, Dennis Banks, founder of the American Indian



Whoopi Goldberg in *Citizen* by William Farley



Movement, recalls a remarkable series of historical events which end with the wholesale slaughter of the Cherokee people.

Throughout Banks's relentless account, images of the printing and minting of money appear and reappear emphasizing the greed that transcended the law and went on to take the lives of these original Americans.

"A powerful work."—John Hanhardt, Whitney Museum of American Art.

Award: Bellevue Film Festival; Kenyon Film Festival. Honors: Whitney Museum of American Art; Conference on Visual Anthropology, Temple University.

1976-1977, 16mm, color/so, \$15

## Marthain

Marthain is the Irish word for the act of surviving. The film was shot in Ireland and concerns three aspects of survival: politi-

cal, spiritual, and poetic. The film weaves together found footage, interviews, and wildly unpredictable monologues into an impressionistic portrait of the Irish psyche, from an Irish American's perspective. Featuring the Abbey Theatre actor John Molloy.

"It's crazy joyous, as if Fellini had suddenly discovered he was Irish and went to celebrate it."—G.P. Skratz, Artweek.

Award: Birmingham International Education Film Festival; Ann Arbor Film Festival Tour.

1977-1979, 16mm, color/so, 40m, \$60

## Citizen

Featuring: Stoney Burke, Bob Carroll, Bob Ernst, Whoopi Goldberg, Darryl Henriques, Murray Korngold, John O'Keefe and Michael Peppe.

The film follows a group of anonymous young people on an



Tribute by William Farley

apparently random journey through a disjointed San Francisco cityscape. As they travel, the group encounters a succession of madmen and eccentrics, portrayed by various West Coast performance artists, whose impassioned monologues and improvisations satirize the institutions of contemporary American society. Surrounded by images of mass media the performers appear as manifestations of the wise man or holy fool, bizarre individuals at the fringes of society who offer guidance to the group on their Pilgrim's Progress through the streets, subways, cemeteries, and highways of America.

"Farley has most ingeniously fused the performers and their audience into a beautifully crafted piece of filmmaking."—Willard Van Dyke, Santa Fe Winter Film Exposition.

Award: Ann Arbor Film Festival Tour. Honors: Whitney Museum

of American Art; Florence Film Festival; Eighth Deauville Festival of American Cinema; 29th Robert Flaherty Film Seminar.

1980-1982, 16mm, color/so, 75m, \$125

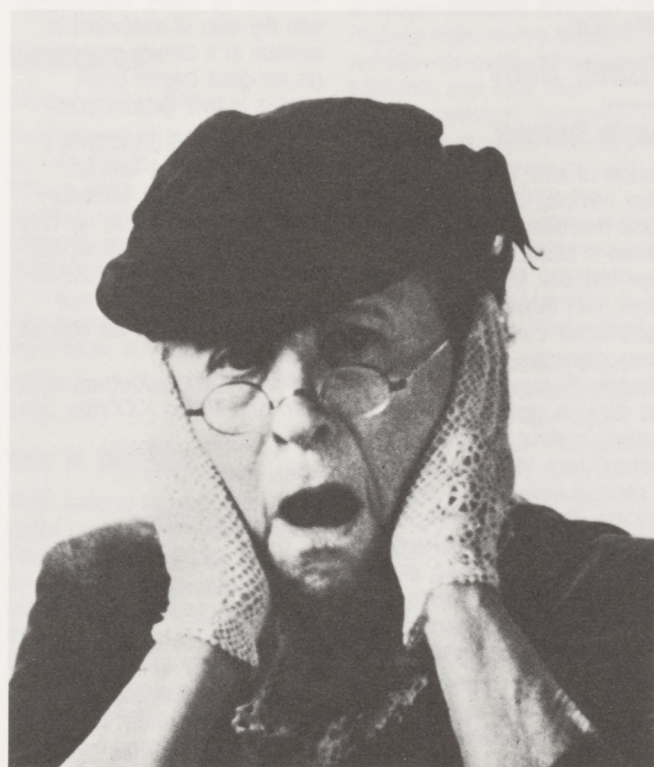
## Made For Television

Excerpts from television commercials are humorously juxtaposed to a sound track of extraordinary facts about man and his environment. This assembling results in exposing the exploitative nature of television advertising.

"Farley pulls the linguistic rug out from under those whose job it has been to shape reality for the mass audience."—Linda Burnham, *High Performance*.

Awards: San Francisco International Video Festival; Media Study, Buffalo.

1981, 16mm, color/so, 5m, \$15



Made For Television by William Farley



## Farley

### Become An Artist

Featuring: Father Guido Sarducci.  
Produced in collaboration with  
Don Novello and George  
Manupelli.

A priest sits in an over-stuffed chair, smoking a cigarette and quietly speaking about the virtues of becoming an artist. "You can stay up late at night...you can hang around with your friends talking about stuff you know absolutely nothing about..." The monologue humorously continues integrating popular clichés about the life and working habits of a modern artist.

Award: Best Public Service Announcement, CLIO. Honors: American Film Institute.

1982, 16mm, color/so, 1m, \$15 (All rental income donated to the San Francisco Art Institute)

### Tribute

Music: David Byrne.

TRIBUTE is an affirmative view of life and death. The images are almost without exception from the 1950s—a ship launching, a woman dancing, a tree falling, a train passing—personal subjects which nonetheless are icons and metaphors for our most personal thoughts. Image after image emerge from darkness and hurl us toward remembrances of the purity and conflict that are always part of our collective experience of being alive.

Award: Sinking Creek Film Celebration; Sydney International Film Festival.

1986, 16mm, b&w/so, 7m, \$20

### Fergus, Corwin

#### Dark Clouds Over The Lake, Lone Bird Files North, Through The Rain

First film, an invocation of the

muse and an initiation through sickness of artist as healer. A portrait of a woman and the fall of a relationship.

1977, 16mm, b&w/so, 7m, \$10

### November Sketches

With a friend, cameras and mescalito on my birthday at the edge of the world.

1978, 16mm, color/so, 5m, \$10

### For Richard

A day with my favorite shaman, around the city and at home on his birthday.

1977-1980, 16mm, b&w/so, 7m, \$10

### Reminiscence

Tai Chi sports car racing, down the mountain from my home. Some of the rhythms I grew up on.

1979-1980, 16mm, color/so, 7m, \$10

### Further Adventures In The North Woods, In- cluding Recipes For Life On Earth, How It All Began, And What Went Wrong

Personal cosmology.

1979-1981, 16mm, color/so, 31m, \$25

### Fragments From The Ruins Of Fallen Films And Other Fall Out

Dessert.

1980-1981, 16mm, b&w/color/so, 10m, \$10

### Filippo, Mary

#### Peace O' Mind

I made this film from some of my own footage and from optically printed sections of educational films from the 1950s. The film is about personal and poli-

tical isolation, trying to stay "safe at home," but being entrapped there.

1983, 16mm, b&w/so, 10m, \$20

### Who Do You Think You Are

In WHO DO YOU THINK YOU ARE I talk about wanting to be a hero and show myself passive and inactive. I've used cigarette smoking and the "heroes" presented in cigarette commercials to suggest that advertising has transformed my desire to act heroically into cigarette consumption. That this particular consumption is self destructive and addictive is important since I want to suggest a link between self destructive behavior and my inability to "be a hero."

The film is a collage of my own footage, "found" cigarette commercials, and images filmed from television.

1987, 16mm, b&w/so, 11m, \$30

### Fisher, Holly

#### Apple Summer

Portrait of artist Donn Moulton at work and play, laced with a personal meditation on art-making. Filmed in Maine, Cambridge, and New York City. Camping in Maine with friends evolved into a spurt-framed portrait of one of these characters, painter Donn Moulton. Footage of Moulton in his studio is intercut with expressionistic material (composed in camera) from Maine, to become a personal exploration of creative process. The rough-edged cross-cut free wheeling form reflects ways in which my notions of art-making differed from Donn's, while simultaneously expressing his own high energy, humor and good nature.

"Fisher's films reflect an extraordinary combination of technical virtuosity and personal expression."—Richard Peterson, Director, USA Film Festival

Shown: International Flaherty Film Seminar, 1974.

1974, 16mm, b&w/so, 25m, \$50

### Glass Shadows

Choreographed play of real and reflected images, mostly of the filmmaker. Also involving window frames, a pane of glass, light projected by the rising sun, and the sporadic pulse of a leaky kitchen faucet. My studio, Cambridge, Mass.

"...Fisher is light-handed, but not in the sense of frivolity or even the purely random, for there is also a sense of estimation and hypothesis in her selected camera gaze. Can one be both spontaneous and disciplined, motivated by theory, but charged with the risks of multivalent inspiration in a camera movement (as are great oriental brush painters in their gestural craft)?

"...I find (GLASS SHADOWS) a film that challenges feminist theory to expand its vocabulary and judgment to include not only a mode of negative critique, but also a more positive exploration of visual pleasure, a direction that more of us now are anxious to pursue."

—Maureen Turim, *Journal of Film and Video XXXVIII*

1976, 16mm, color/so, 25m, \$50

### From The Ladles

Filmed in the multiple-mirrored women's bathroom of the New York City Holiday Inn—a space designed exclusively for me (a woman), which seemed simultaneously attractive and repulsive, and in which the most visible object was myself looking at myself, looking at... In pursuit of contradictions. FROM



THE LADIES is an orchestration of tensions resulting from this dialectic between myself as filmmaker and as film subject/object/woman.

The structure combines formal and narrative means to delineate a pursuit of contradictions. The picture is lush and fluid, funny, vulgar, and highly repetitive, as the work records an increasingly obsessive exploration. Tempo is articulated through shot duration, and shifts in conjunction with game-playing with real and reflected images, active and passive tenses, levels of subjectivity and abstraction. The track superimposes random mechanical sounds and an intermittent running narrative from conversations with Evelyn, the hotel theater ticket salesperson, over a chant-like chorus made from processed interviews with hotel cleaning women.

1978, 16mm, color/so,  
25m, \$50

### Chickenstew

Assisted by Ron Blau.

Re-enactment of a mellow evening with friends—a narrative film...in which synchronous sound, a static camera, a shiny cook pot, friends, and an old wood stove conspire in a game of hide and-seek with the spectator involving point-of-view and film illusion. A watched pot?

1978, 16mm, color/so,  
10m, \$20

### This Is Montage

While learning to type, and inspired by a passage from Sergei Eisenstein's *Film Form*, this work about film and language simultaneously affirms and contradicts his theory of film montage. The film lies somewhere between an homage to and a wink at Eisenstein.

1978, 16mm, color/si,  
7m (18fps), \$10

### THE WILDWEST SUITE:

Each of the four parts derives from the optically-printed recycling of a single roll of regular 8mm original shot while on a car trip through the Southwest USA with my husband and three step-children, summer 1978. In the course of the work cyclical image-phase structuring procedures are developed which variously combine accidental and highly determined factors, and which result in a multi-dimensional process of interfacing. The SUITE tells the story of its own making, while each successive part results from looping procedures which extend space and time to place the spectator in an increasingly direct eye/mind relationship to the film presence.

#### Part I: Amarillo and Part II: Westcliffe Stampede

AMARILLO: An improvised weave of images snatched from the roadside while driving through Amarillo—windmills, Winnebagos, billboards, seat belts, step-children, landscape. Spontaneous printer manipulations involving play with time, movement scale, interior/exterior, frame:image ratio, etc., combine with a totally irregular looping procedure to result in a continual recurrence of frames and images within a random and ever-shifting context.

WESTCLIFFE STAMPEDE: From material shot at a small annual Colorado rodeo. A less improvised work in which a reorganization of the original frame combines with a looping process to focus on rhythmic patterns, shapes, and forms, of cud-chewing bronco bulls and other rodeo memorabilia. Within this repetition and interweave of imagery, a process of interfacing emerges involving foreground/background, past/present, memory/anticipation.

1980, 16mm, color/si,  
14m (18fps), \$28

Note: Parts I and II are distributed on a single reel.

### Part III: Ghost Dance

Derived from film shot while descending Arizona's Canyon de Chelly. Here a highly systemic procedure of recycling maximizes the phenomenological possibilities which occur with the consistent use of this interfacing process. As a record of our descent from rim to Navajo ruins on the canyon floor, GHOST DANCE has intrinsic narrative underpinnings: through double-exposure (in the original material), a reorganization of the 16mm frame into a cross-section of adjacent 8mm frames, and a strict progressive looping procedure, image-phase sequencing creates a balance of fragments from time/past and time/future. The spectator is immersed in a continual interchange of memory and anticipation; in seeking an equilibrium within this flux s/he is placed in a state of on-going presentness.

1980, 16mm, color/si,  
25m (18fps), \$50

### Part IV: Blue Movie

Conceived as a visual duet for parallel double projection, BLUE MOVIE is a coda which synthesizes formal themes and strategies used throughout the SUITE within an intuited and lyrical format. Imagery is once again gathered from a moving car—a slice of horizon at twilight, sunset, a small white cloud, craggy sandstone landscape, faces, and a rear-view mirror. The lateral montage emphasizes the horizontality of the Southwestern landscape.

1980, 16mm, color/si, 16m  
(18fps), \$32

Special Package: PARTS 1-4, \$100

### Soft Shoe

Filed in Romania, Germany and Paris, including images from Documenta 6, Kassel, W. Germany; and from the Beaubourg Museum, Paris. Swinging udders, convent, nude descending, woman walking, Dachau, voices in a bread shop... Optical printing links East with West in a mosaic of layered and shifting images. This film is about walking, and about memory—personal and collective. While the subject of SOFT SHOE is precisely modulated, any meaning is carefully left open.

"Its fracturing of the frame and the repetition of images are both kaleidoscopic and Muybridgeian... At times the frame looked like a fragment of a David Hockney photo-montage and at times, coupled by the mood of the piece and the soundtrack, it felt like a multi-screen Bruce Baillie film. It reverberated with many things in my mind."—Ricardo Block, Consultant, Jerome Foundation

Funded by the Jerome Foundation.

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; Athens International Film Festival. Parabola selection, 1987.

1987, 16mm, color/so,  
20m, \$60

### Focus Pocus Film Squad

#### Screening's Logo

The perfect way to start any film showing. Visually a "welcome to the movies" message, and aurally an edited version of the public discussion following several underground film screenings.

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, b&w/so,  
3m, \$5



## Focus Pocus

### Focus Pocus Scholastic Teaser Reel

Three amusing tidbits:

- A documentary on Filmmaking by Magic.
- A lesson on using mix-room sound dummies.
- A documentary on a hot dog/falafel stand.

Of particular interest and possibly required viewing for film students, and lovers of falafel.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/b&w/so, 13m, \$13

### An Open Letter

An open letter to the world. An experiment in dramatic technique. A detective story. An experiment in inexpensive optical effects. Something to think about content-wise. Something to think about film-wise. (Has two 4-letter words in it.)

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/so, 6m, \$7

### Fonoroff, Nina

#### Big Story

Through an assortment of traveling mattes, ellipses, and non sequiturs, the remnants of



**Big Story** by Nina Fonoroff

a story begin to emerge: a conspiracy of three men who represent an institution, flaunt an "official" discourse derived from the news media, and incriminate themselves in the process. The strident voice of a newspaper hawker announcing the day's headline is set against a series of glass buildings which constitute, presumably, the scene of a crime committed by an unknown assailant against no one in particular.

"If everything—life, news, fiction—is reduced to a story that is told in a set formula, then nothing has meaning anymore."—Robert Hawk, Film Arts Foundation Festival

Award: San Francisco Art Institute Film Festival, First Prize, 1987. Shown: Visual Studies Workshop, Rochester, N.Y.; San Francisco Cinematheque; Film Arts Festival, San Francisco.

1984, 16mm, color/so, 10m, \$20

### Some Phases Of An Empire

Using footage rephotographed from the Hollywood spectacle *QUO VADIS*, this film is a densely-layered montage on the themes of power, sexuality, and aggression. Rather than a "deconstruction" of the film from which it is derived, its overall effect might better be described as "decomposition" or "derangement" of the original elements. Culled from a variety of recordings of spoken texts (including "Rebecca of Sunnybrook Farm") and music (the *Hary Janos Suite* by Kodaly), the soundtrack is edited in a manner that underscores the rhythm of the images, and alludes to the presence of unconscious associations with the story of the original film.

The Emperor meets his demise through the agency (the voice) of a wicked Queen, whose lust for power is equalled only by

her capacity for destruction.

Award: San Francisco Art Institute Film Festival, First Prize, 1987. Shown: Visual Studies Workshop, Rochester, N.Y.; San Francisco Cinematheque; Cat-skill Center for Photography, Woodstock, N.Y.

1984, 16mm, color/so, 9m, \$20

### Department Of The Interior

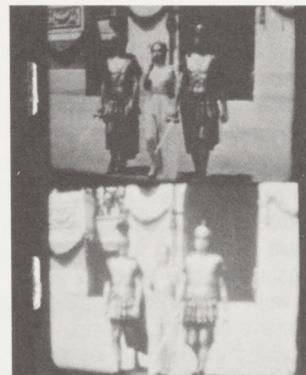
I had been thinking about the nature of "echo," as both an acoustical and visual phenomenon. I had hoped to defamiliarize material which seemed to adhere to the demand for whole-



**Department Of The Interior** by Nina Fonoroff

ness. My aim was not to "represent" or "express" a particular state of mind or emotion, but to endeavor to generate a set of possibilities for new connections between sensory experience and the experience of meaning.

"...a richly mysterious film... black and white rooftops, barren trees, an apartment complex and a parking lot twist and turn into positive and negative imagery, and a negative sun blackened the sky... The melodious voices were stopped in their tracks and reversed so that audio decay became the attack and attack became decay. The film had the look of an animated Moholy Nagy photogram in its silvery



**Some Phases Of An Empire** by Nina Fonoroff

abstraction. The dramatic shifting of tones and sounds was disorienting and started me thinking of new approaches, not only for film but for perception in general." —Mark Durant, *Artweek*

"...Evokes a profound sense of loss and sadness. It is on the brink between eloquent discourse of an interior crisis and ranting madness."—John Columbus, Black Maria Film Festival, 1986.

Awards: Black Maria Film Festival, Honorable Mention, 1986. Onion City Film Festival, Experimental Film Coalition, Chicago, First Prize, 1987.

1986, 16mm, b&w/so, 8.5m, 25

**Note:** All of the above titles also available through Film-Makers' Cooperative, N.Y.

### Forney, Darrell

#### Holey Cats

Classical music and experimental sound and documentary sound collide, quietly, to the purr of a big annual cat fair in the California capital, making it a poor man's feline Fellini fantasy. General audience; kids and cats especially.

1969, 16mm, b&w/so, 8m, \$10



## Banjo Pie

"...one of the most curious events I've ever seen on film, and the marvelous madness of its maker ought to be encouraged."—Standish Lawder.

Award: Bellevue Film Festival.

1971, 16mm, color/so,  
7m, \$10

## Church

Camera-edited and a/b rolled, this film is a one-time close look at life/death symbolism of a Jackson, Calif., Serbian church.

Music by Sammartini.

1971, 16mm, color/so,  
3m, \$5

## Egg Tide

A good example of what happens when you invite a friend over to look at your latest documentary film of a rat trap smashing an egg, recording the criticism and remembering to preserve it. Thanks, David!

1971, 16mm, color/so,  
5m, \$5

## Olives

If Richard M. Nixon ever has a comeback, this film will tell you why. He axed for it.

1971, 16mm, b&w/so,  
3m, \$5

## Omaha Nebraska

About 100 or 200 postcards make up this film, quite quickly, with Groucho singing the title. They liked it in Stockton. A good show popper. Purchased by Sacramento County Library.

1972, 16mm, color/so,  
4m, \$5

## Tower

A simple study of a very big water tower with overtones of mystery, play, the past and a presence. The last part of the film (8mm blown to 16) reveals the essence of making a movie

about a fixed object. Shown at Humboldt State Film Festival with a mention from James Broughton.

Credit: 2nd camera—Robert Weidner.

1972, 16mm, color/so,  
12m, \$15

## Home On The Range

A friend gave me a "pornographic" 8mm film and I re-filmed parts of it, and added animation. Shown at a filmmaker's retrospective in Sacramento, 1973, and there's still some questions my mother wants to ask me about this film.

1973, 16mm, color/so,  
3m, \$5

## Not Yet

A montage of images and ideas strung together in collusion with one another: people, ecology, funk and personal. Tearing down the Alhambra Theatre (Sacramento) to Spike Jones' rational music; Spaghetti Homes; Early California Spinach and much, much more!

1973, 16mm, color/b&w/so,  
25m, \$25

## Fort, Deborah

### Untitled: Hands

Shot on animation stand with optical printer on high contrast film using hands as the object of study. Through the use of repeated visual rhythms the film creates its own loud silent sound track.

Award: San Francisco Art Institute Film Festival, 1980.

1980, 16mm, b&w/si,  
5m, \$10

### Untitled: Three Parts

A concerto in black and white for three solo voices. Part One: The party. Part Two: Canines.

Part Three: The Nude. Uses repeated and manipulated imagery to create the visual score.

1980, 16mm, b&w/si,  
7m, \$14

## Mockingbird

An abstract study of struggle. The film uses the flightless flapings of a plastic wind-up bird to illustrate struggle and loss. Vocals: Laurie Cannon.

Shown: Ann Arbor Film Festival, 1984

1981, 16mm, b&w/so, 4m, \$8

## My Mother's House In Albertville

An exploration of the new meaning of the extended family. The film was originally conceived as documentation of an installation of the same name. The soundtrack (not part of the original installation) takes the film beyond

documentation, and it takes on a life of its own. The soundtrack traces one family's history from 1951 to 1981. The visuals use the form of the grid and movements of objects (daylight spools) within the grid to represent the movement of the various family members over the years and the country. I.V. bottles filled with film and water at the bottom of the grid represent the four children in the family.

Shown: Ann Arbor Film Festival, 1984.

1981, 16mm, b&w/so,  
11m, \$20

## I Scream

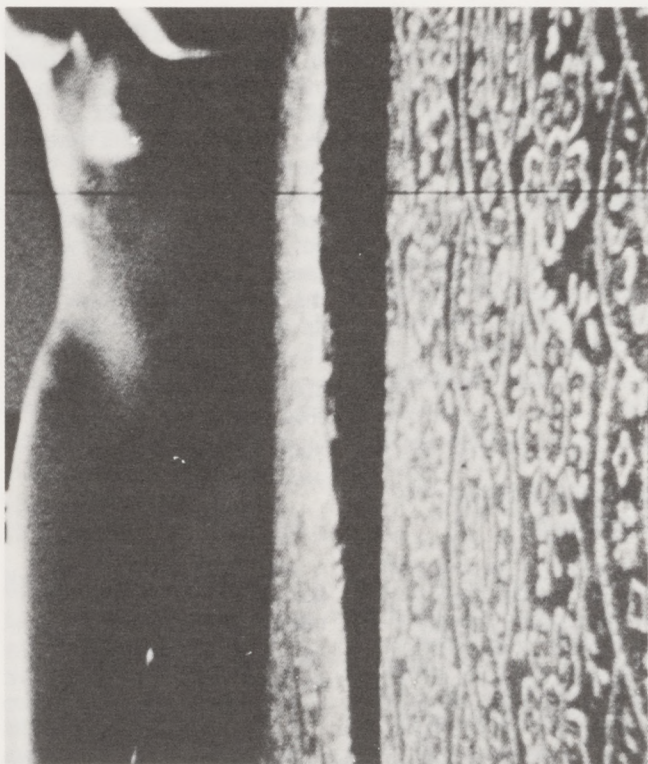
A short film joke with manipulated sound. Loss on a hot summer day.

1982, 16mm, color/so,  
3m, \$6



Untitled: Hands by Deborah Fort





Untitled: Three Parts by Deborah Fort

### It Only Hurts

In 1977 the ceiling of my studio fell in, I was hit by a car and the engine of my motorcycle seized. Six years later I started a film dealing with frustration. Four years after that I finally understood frustration, and finished the film.

1983-1987, 16mm b&w/so, 8m, \$16

### Freude

#### Promise Her Anything But Give Her The Kitchen Sink

"...an interbalancing of opposing emotions, a beautiful love-poem to her husband, a journey of mind-expansion and woman's statement of rebellion."—Kirk Tougas, *Georgia Straight*

"Freude combines the most glorious artifacts of California living with a melange of domestic,

maternal, and wholly personal symbols. The result is a free-flowing pastiche whose essence is the filmmaker's love of husband, babies, friends and West Coast."—Karen Cooper, *Film Forum*

"Freude's diary. It is very personal and light in form. We see a birth; scenes at home, on beaches, with friends, and alone; and clips from TV and films. It flows easily and it all has a very special warmth about it."—Jonas Mekas, *Village Voice*

1969, 16mm, color/so, 3m, \$10

### Stand Up And Be Counted

Co-maker: Scott Bartlett.

A continuous dissolve into a series of happy nude couples in various configurations: female/male, female/female, male/male, as the Rolling Stones sing "We Love You."

1969, 16mm, color/so, 3m, \$10

### Shooting Star

Homespun comedy about transformation. There is nothing more than meets the eye.

1970, 16mm, color/b&w/so, 5m, \$10

### Sweet Dreams

In dream time and form, the film structures a child/mother and child/dolphin relationship and links the movement of the dolphins to the movement of the child.

"...the soundtrack (humpback whales), emphasizes a primeval language of communication, finding union with the natural languages of the child."—Kirk Tougas, *Georgia Straight*

1971, 16mm, color/so, 3m, \$10

### Folly

Sometimes called BRIDE AND BROOM, FOLLY shows a woman

sweeping the sand endlessly back into the sea. Makes a short and sweet statement on the nature of repetition as part of the human condition with special reference to women. An amusing film for a feminist program.

1972, 16mm, color/so, 3m, \$10

### One & The Same

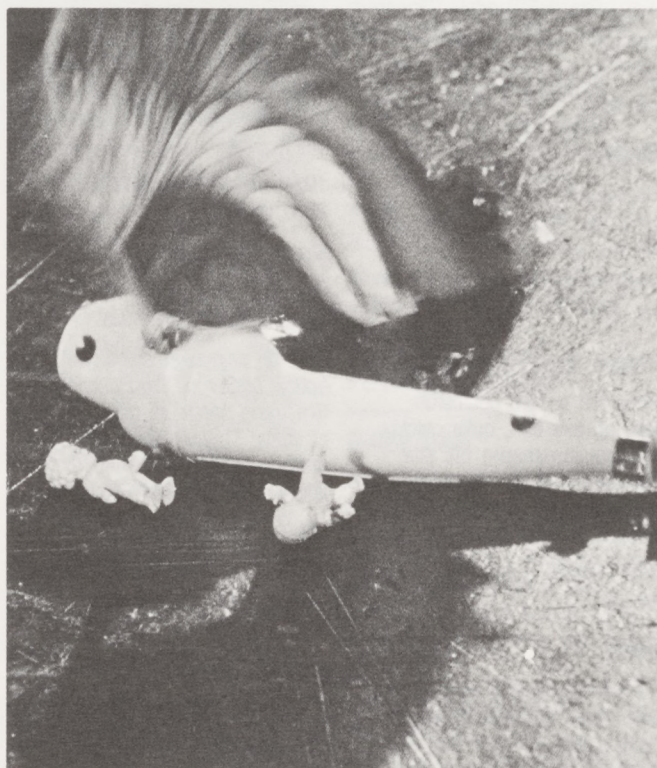
Co-maker: Gunvor Nelson.

A self portrait by two women filmmakers in celebration of their friendship and filmmaking.

1973, 16mm, color/so, 4m, \$10

### Women And Children At Large

"WOMEN AND CHILDREN AT LARGE is a totally entertaining films, it is not a documentary or narrative directed at women's issues. Rather, it might be con-



Mockingbird by Deborah Fort



sidered a comedy for the women's movement. It is a feminist film not because of any political message but because of the liberation implicit in its imagery. There is a musical soundtrack but no dialogue; the images come fast and surreal, jarring images from a mythic kingdom, where hugely pregnant women rock on and babies fall flat on their face. A really joyous celebration of women, life and film.'—Camille Cook, CHICAGO ART INSTITUTE

1973, 16mm, color/so, 7m, \$15

**Special Package: MY LIFE IN ART.** SACRED HEART OF JESUS, PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK, SHOOTING STAR, STAND UP AND BE COUNTED, ADAM'S BIRTH, SWEET DREAMS, FOLLY, WOMEN AND CHILDREN AT LARGE, and ONE AND THE SAME. 1968-74, 16mm, color/so, 40m, \$40

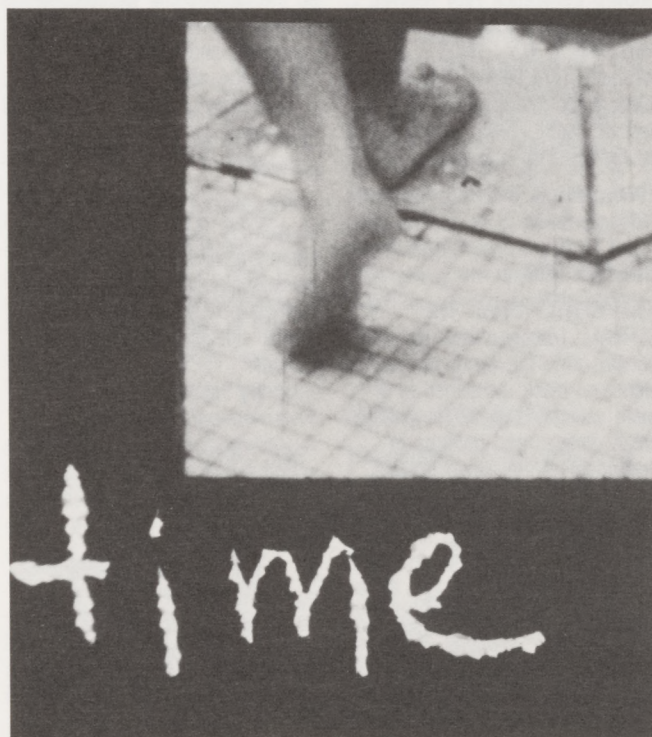
**Note:** SACRED HEART OF JESUS and ADAM'S BIRTH are available only in this package. The other films are available in package or separately.

## Friedrich, Su

### Cool Hands, Warm Heart

A semi-narrative adventure in which one woman confronts several others, as they each perform typical feminine hygiene rituals on a crowded city street.

'Building on proverbs, metaphor, and the principle of a radical feminist imagination, Friedrich creates a world in which women's private rituals become public spectacles. Filmed in the streets of New York's Lower East Side, COOL HANDS, WARM HEART works through questions of danger, attraction, violence, and, ultimately, the transformative power of bonding between



**Gently Down The Stream** by Su Friedrich

women. This work is an unusually original vision, re-imaging public space as a sort of Cool World inhabited by women of daring.'—B. Ruby Rich

Award: Athens International Film Festival, Special Merit Award, 1980. Shown: Women's Film Festival, N.Y., 1981; Women's Film Festival, Munich, 1982.

1979, 16mm, b&w/si, 17m (18fps), \$40

### Gently Down The Stream

Constructed from fourteen dreams taken from my journals. The text is scratched directly onto the film, so that you hear your own voice as you read. The 'framed' images accompanying the words are of women, water, animals and saints, which were chosen for their indirect but potent correspondence to the text.

'...her films (particularly the celebrated GENTLY DOWN THE STREAM) signalled an important change that was occurring within the evolution of experimental cinema ... it demonstrates her considerable technical talents and formal creativity.'—Bruce Jenkins, *Millennium Film Journal*

'The film portrays a dreamscape where society's conflicts step on stage in muted, mysterious forms.'—Kathleen Hulser, *In These Times*

'What's so striking is her use of film to create a language which corresponds materially to the semi-conscious state between dreaming and waking.'—Jo Comino, *City Limits*, London



**My Mother's House In Albertville** by Deborah Fort



## Friedrich

Shown: Osnabruck Film Festival, West Germany, 1983; Women's Film Festival, N.Y., 1983; Women's Film Festival, Montreal, 1985; Haifa International Film Festival, Israel, 1985; Experimental Film Festival, Argentina, 1983

1981, 16mm, b&w/si, 14m (18fps), \$40

### But No One

As in GENTLY DOWN THE STREAM, I began with a dream, but this time the words appear alone, on black, scratched in a more variegated style. They create images and rhythms independent of the filmed images, so that you "read to the beat." The filmed images of construction workers, prostitutes, firefighters, and fish for sale are quite familiar, while the text describes a nightmare whose characters are all implicated in a terrible conflict. I couldn't decide who to "blame" for the dream,

so the fat boy, the women, the babies, and myself all became suspected and inspected through the making of the film.

"...it threatens like an unlit alley."—Barbara Kossey, *L.A. Artweek*

"Vernacular but tough-minded images are laced together with a sharply etched, poetic text which conveys high-powered metaphors and the pensive, paradoxical and gentler side of her thoughts and feelings."

—Lindley Hanlon, *Millennium Film Journal*

1982, 16mm, b&w/si, 9m (18fps), \$16

### The Ties That Bind

An experimental documentary about my mother's life in Nazi Germany and her eventual marriage to an American soldier. In the voiceover, she recounts her experiences, while the images

portray her current life in Chicago, the assembly of a model German house, contemporary peace marches, archival footage of Germany, sensationalist newspaper headlines, her first years in America, and much more, woven together to create a dialogue between past and present, mother and daughter.

"The best of the New Directors/New Films Festival... The film is an original: a moving and courageous tribute from a child to her mother's beleaguered memory."—David Edelstein, *The Village Voice*

"...the ties that bind are not only the supposed benevolences of motherhood, but also the repressive dictates of the Fatherland... In effect the film is like a court transcript of a mother brought to trial (albeit kindly) by her own daughter...it connects its effective literalism with a group of complex issues: the shifting attributes of memory, the repression of familial contempt, and the economy of fascism."—Barbara Kruger, *Artforum*

Shown: New Directors/New Films, Museum of Modern Art, 1985; Whitney Museum Retrospective, 1987; Women's Film Festivals in Montreal, Rome, and Holland, 1984-1986; Festival of New York Independent Films in Haifa, Tel Aviv and Jerusalem, 1986

1984, 16mm, b&w/so, 55m, \$125

### Damned If You Don't

"...a real prize. Beautifully shot in black and white, it blends 'conventional' narrative technique with impressionistic camerawork, symbols, and voiceovers to create an intimate study of sexual expression and repression. (It begins with footage from) a stylist old potboiler about an isolated convent, whose tale of passions leashed and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces.

As the two women's lives come closer to joining, voiceovers from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme... When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream."

—Andrew Rasanen, *Bay Windows*

"...passionate and genuinely innovative...a lyrical evocation of the mystery of memory and the development of sexual identity."—Amy Taubin, *The Village Voice*

"...as good humored as it is daring."—Scott Macdonald, *Film Quarterly*

Shown: Whitney Museum Retrospective, 1987; Festival of Festivals, Canada, 1987; Gay Film Festivals in New York, Chicago, San Francisco, London, 1987; Film International, Rotterdam, 1988

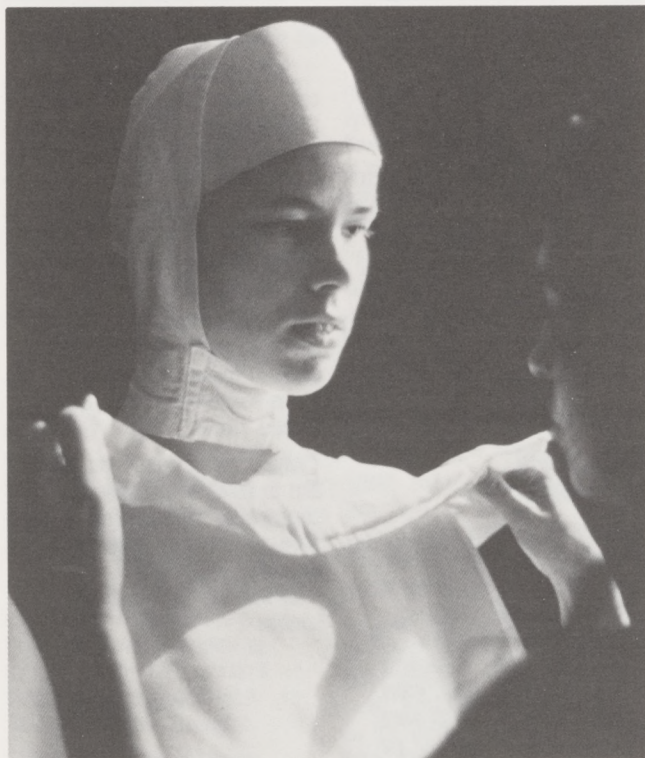
1987, 16mm, b&w/so, 41m, \$125

### Fulton, Robert E.

#### Starlight

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloodhound, his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

1970, 16mm, color/b&w/so, 4.5m, \$1



*Damned If You Don't* by Su Friedrich



## Swimming Stone

Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

16mm, color/b&w/so,  
14m, \$5

## Vineyard IV

Glen Denny observed: "This film is not ocean, it is panther stalking jungle."

Camera flows because it is free to move through space.

Other distribution: Collection, Museum of Modern Art, N.Y.; Carpenter Center for Visual Arts, Harvard University

16mm, color/b&w/so,  
3m, \$1

## Path Of Cessation

"A transition from a static study of a Nepalese courtyard to a swirling collage of exotic overlay. This is quite an amazing film!"—Calvin Ahlgren, *San Francisco Chronicle*

"We are not tricked into the belief that we've visited Tibet by proxy. Here is the wonder of your works, Bob: that you know, *always*, whatever part of the World you bounce light off, you are in yr. own backyard... albeit all these strange (and familiar) creatures move thru that infinite 'yard' of yr. mind. How simply wonderful... Each film a growth: all of the same spirit. What more can I say but... Thanks!"—Stan Brakhage

"In *PATH OF CESSATION* the image that is communicated to us by Fulton is a highly mystifying one. Rather than analyze, or enter into a dialogue with the Tibetan culture that he photographs, Fulton has succumbed to it, and through the process has presented us a work of great surface, as well as formal,

beauty.

"Fulton seems to choreograph the rhythms of movements within the frame in relation to the movements of the camera. Furthermore, his skill as an editor established a highly dynamic and kinetic sense of rhythm in the pacing of the shots themselves."—Lucy Fischer, *Soho Weekly News*

1974, 16mm, color/b&w/so,  
15m, \$10

## Aleph

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the seen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A yin/Yang interchange makes light's transparency into density, while the darkness metamorphoses into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

"In *ALEPH*, Fulton has committed to a single projector modality and achieved a focus which permits exegesis of unlimited interpretation... The perceiver's REM synchronizes with frame flow in a conflict integrating rhythm. New spiralling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade."—Christine Tamblyn

1982, 16mm, b&w/si,  
17.5m, \$35

## Wilderness: A Country In The Mind

Directed and filmed by Robert Fulton. Produced by the Wilderness Society. Music by Timothy Marquand. Dedicated to Ansel Adams.

Nature is our common impression and biological ancestor. Its history is now, an open book of essences which we have largely, through the intervention of the industrial state, forgotten how to read.

This film is a return to immanence, a restorative immersion, and does what film is best at: inducing a mood of informative ecstasy.

"...with nature, the highest 'technique' is an invisible technique, a highly complex process that appears in its final rendering as being supremely simple and harmonious."—Charles Bolte

"While watching Fulton's *WILDERNESS*...my heart sang, soul cried and spirit flew with pride in realizing the perseverant and impeccable resource fullness of the human spirit in reminding me of an aspect of my nature which I had denied."—Terry Toole

"...The aerial sequences are wonderful...there is a tremendous feeling of *life* in the flow of water and clouds...magnificent and marvelously planned... I like the rapid juxtapositions of details."—Ansel Adams

1984, 16mm, color/so,  
20m, \$15

Video sale price: VHS, \$40;  
3/4", \$65

## Galkowski, Richard

### Deaf/Punk

The Offs, veteran San Francisco new wave band, perform two of their best hits in this short dada-documentary of the punk-new wave scene which evolved

at the San Francisco Deaf Club in 1979. The deaf and punks pogoed to the amplified beat until SFPD forced the club to discontinue booking new wave bands under the noise abatement act until the Deaf Club is soundproofed. *DEAF/PUNK* captures on film all of the energy, mood, fashion and music of this entertaining and unusual scene which has now passed into history.

1979, 16mm, b&w/so,  
7m, \$15

### Moody Teenager

The question posed by this film is can a woman find happiness with a New Wave hairstyle? Is fashion in the eye of the beholder or the beheld? How severe can thrift store fashion get? Susan Pedrick stars as the woman in question. Music is by Suicide, Andrews Sisters, James White and The Blacks, and Los Microwaves.

1980, 16mm, color/so,  
8m, \$15

### Units Training Film #1

Made with Scott Ryser.

Old medical films, home movies and industrial footage are intercut to show the breeding, feeding and training of an individual until she/he becomes a unit in the corporate wheel. This film evolved out of footage which was originally projected while the Units, a fast-rising San Francisco New Wave band, performed on stage.

1980, 16mm, color/so,  
13m, \$25

### Festival Of Bards

This film features America's leading poets and bright new talent filmed on location during a live performance in the outdoor Greek Theatre, Berkeley,



## Galkowski

California: Allen Ginsberg, Robert Bly, Jessica Hagedorn, Alta, Lewis McAdams, Jana Harris, and David Harrison.

1978, 16mm, color/so, 55m, \$68

## Garfield, Ar

### Way", "Which

No man is born into the world whose work is not born with him; there is always work and tools to work withal, for those who will; and blessed are the horny hands of toil.

It's something the teacher says.

Award: Humboldt Film Festival, People's Choice. Shown: Ann Arbor Film Festival.

1981, 16mm, color/so, 3m, \$5

## A Garage Door, Part 1 and 2

(or coming home to suburbia).

Award: Honorable Mention, Palo Alto Film Festival. Shown: Ann Arbor Film Festival.

1982, 16mm, color/si, 6m, \$12

## Cinderella Sneeze

mike brown really cracks up in this one.

Shown: Ann Arbor Film Festival.

1986, 16mm, color/so, 3m, \$5

## B.F.D.

blurry fuzzy dogs  
into canine cosmic  
consciousness and out again,  
play real loud  
or big fucking deal.

Award: Ann Arbor Film Festival.

1987, 16mm, color/so, 6m, \$12

## Gehr, Ernie

### Morning

"I saw Ernie Gehr's two films, MORNING and WAIT, twice. The first time they seemed like light events. On second viewing Gehr's films began to appear to be two light narratives... Two people sitting in a room. Silent. Nothing seemingly happens. They slightly change positions from time to time. Window. Room. Furnitures. Action between the frames. And the light, between them, around them, over them. The story is not told by way of usual situations, happenings, actions, emotion clashes, because the story is not the usual one. It's happening on some mental level. The light, no doubt, is the key to it, it punctuates the events, it tells the story, it sets the tone."

—Jonas Mekas, *Village Voice*

1968, 16mm, color/si, 4.5m (16fps) \$10

### Wait

"If WAIT were a 19th-century 'narrative,' these two people who are now sitting in Gehr's room, no doubt, would be talking, exchanging some lines, performing, going through some psychological bits. No matter how disjointed, surrealistic, or cubist, still they would be going through lines and actions and expressions aimed at revealing their psychology, emotions, ideas. In a later 20th-century or early 21st-century film, which is where Gehr's film is, the event is transposed to another level and we don't give a damn about these people's emotions or their characters. We are following completely something else, something that cannot be told in words but can be revealed only through certain rhythms of light—emphases, and events of light—something that is happening on a mental level which communicates directly to your thought waves (nerves) and you

won't get anything out of it if you try to react emotionally, if you look for psychological keys, or any of that bag. Yes, maybe we should use Richard Foreman's term: Ontological cinema has arrived."

—Jonas Mekas, *Village Voice*

1968, 16mm, color/si, 7m (16fps), \$15

### Transparency

An "action" movie in which the processes of recording and projecting moving images are the protagonists and the field of action is the screen rectangle within which cinematic ripples and combustions are offered for immediate sensual pleasure and enlightenment.

1969, 16mm, color/si, 11m (26fps), \$20

### Field

The frame encloses a rush of diagonal streaks in black and white without any distinguishable depth or recognizable imagery. The speed is so great and the optical highlights so homogenous that it is very difficult to determine whether the movement is downward from the upper left corner of the screen or upward from the opposite corner. I assume that this puzzle is integral to the experience of the film, and furthermore that Gehr deliberately transformed the natural landscape into the very perceptual paradox which Faraday noted in the movement of spinning wheels and which subsequently became the theoretical basis of the phenekistoscope and all subsequent machines for presenting the illusion of movement... Nature is so blotted out that we can only take his word for where and how it was shot. Curiously the natural sublime sneaks back into the film by association. The rush of lines and the spires of shadows suggest cascading

waters, mountains and pine forests.'—P. Adams Sitney, monograph on Ernie Gehr, 1980

1970, 16mm, b&w/si, 9.5m (16fps), \$20

## Serene Velocity

"SERENE VELOCITY established Gehr's reputation as a major filmmaker of the generation that began exhibiting works in the Sixties."—P. Adams Sitney, *Visionary Film*

"SERENE VELOCITY is one of the few really unique films I have seen during the last few years. It is so emphatically single-minded and complete in its exploration of the various ironies and multiple levels of its imagery that it leaves one stunned. Just when you have settled into a one-groove visual interpretation of the given space you are viewing, Gehr transforms this space in such a way that your awareness of it becomes something entirely different."—Bob Cowan, *Take One*, 1974

"A literal 'Shock Corridor' wherein Gehr creates a stunning head-on motion by systematically shifting focal lengths on a static zoom lens as it stares down the center of an empty, modernistic hallway. Without ever having to move the camera, Gehr turns the fluorescent geometry of his institutional corridor into a sort of piston-powered mandala. If Giotto had made action films, they would have been these.'—J. Hoberman, *Village Voice*

1970, 16mm, color/si, 23m (16fps), \$42

## Shift

"For Gehr, SHIFT broke new ground, hence perhaps a pun in its title. The film is his first to employ extensive montage. The actors are all mechanical—a series of cars and trucks filmed from a height of several stories as they perform on a three-lane city street. Gehr isolates one or



two vehicles at a time, inverting some shots, so that a car hangs from the asphalt like a bat from a rafter, using angles so severe the traffic often seems to be sliding off the earth, and employing a reverse motion so abrupt that the players frequently exit the scene as though yanked from a stage by the proverbial hook. A sparse score of traffic noises accompanies the spastic ballet *mecanique*. Not only the action but Gehr's deliberate camera movements are synced to the music of honking horns, screeching brakes, and grinding gears. The eight-minute film is structured as a series of obliquely comic blackout sketches: trucks run over their shadows; cars unexpectedly reverse direction or start up and go nowhere."—J. Hoberman, *American Film*, 1982

1972-74, 16mm, color/so, 9m, \$18

### Untitled

"...a delicious slow pulling of focus over 4 minutes in which snowflakes, streaming like intercepted chalk marks, fall in front of what seems to be a field, then a pond, and finally is recognized as a brick wall."—P. Adams Sitney, *Village Voice*

1977, 16mm, color/si, 5m (18fps), \$10

### Signal: Germany On The Air

"...SIGNAL is a city dirge, a tensely ominous diary of a visit to Berlin, one of the grimmest loci of twentieth-century consciousness... Gehr's visit was not a casual tourist excursion. But for an 'accident' of history it would have been his childhood home... On the surface, Gehr's film looks like another exercise in choreographic human, vehicular, and architectural arrangements into formal patterns of conjunction and difference. His means are astonishingly simple: straight

camera recording of a central and several ancillary sites, sharp cutting, and indigenous sound recording. But within these parameters Gehr unfolds an elaborate interplay of presence and absence that far exceeds his documentary approach."—Paul Arthur, *Motion Picture*

"...while reintroducing social concerns, SIGNAL does not give us facts about the Nazi period or present-day Germany; Gehr's film is instead about a form of thinking. It addresses the mental processes that might govern looking at a Berlin street, rather than literally explicating present or past... Gehr's particular vision in SIGNAL is doubtless inflected by the deep emotions he must have felt in trying to view a city that at one point in its history would have denied his parents life and him birth."

—Fred Camper, *Reader*

1982-1985, 16mm, color/so, 35m, \$55

### Gerson, Barry

#### Luminous Zone

"His real images—the sea-shore, streams, snow, clouds, windows—have a mysterious ambiguity..."—Michael Snow

"His forms are sure, his techniques are complex, his content is magic. These works are among the most interesting in the current American cinema... He has developed a very special, his own form, of cinema, of which he is a perfect master."—Jonas Mekas, *Village Voice*

"Gerson poses questions about what we are seeing and how it was made. He plays against representationism or rather capitalizes on one's expectation of it to confuse, obscure, and transform, and in the process,

he elucidates a theoretical construct."—Bill Simon, *Art Forum*

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, color/si, 28m (16fps), \$45

### Gerstein, David

#### Moving Spaces (34)

An exploration of the ways in which temporal and spatial equations are simulated by the filming and projection of 24 still photographs per second onto a white screen.

1975, 16mm, b&w/si, 16m, \$20

### As The Sun Goes Down, A Hole Appears In The Sky

A cyclical transformation from blackness, through increasingly brighter images, back to darkness. The film combines a fusion of photographed, non-

photographed and hand-inked images. Each cycle's imagery mirrors but does not duplicate that of the preceding cycles. The soundtrack of projector noises comments on the unavoidable sound of most silent film projectors.

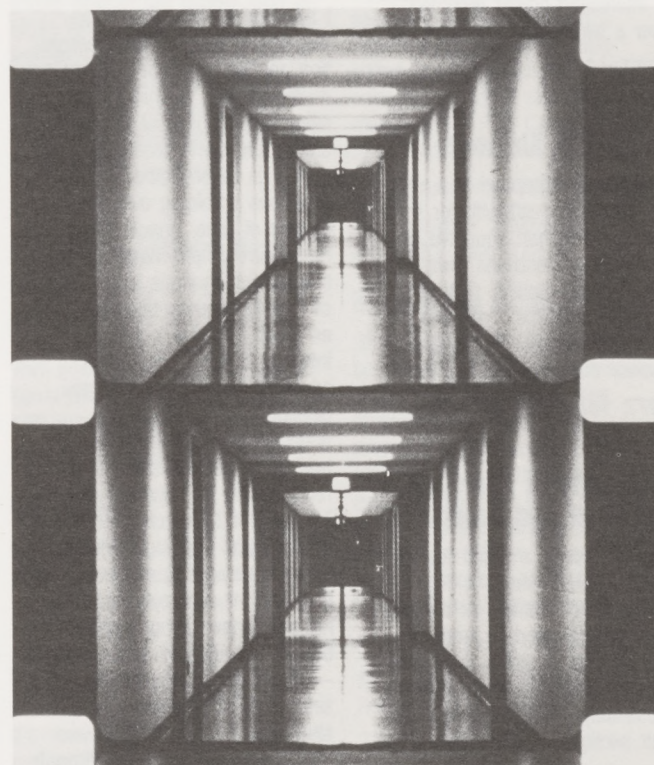
1976, 16mm, color/so, 11m, \$20

### Burnt Offering

BURNT OFFERING is an exploration of the physical qualities of film emulsion. Made without the benefit of a camera, the images stream past giving the illusion of imagistic content where there is actually apurely abstract field of color.

Award: San Francisco Art Institute Film Festival, 1977.

1976, 16mm, color/so, 8m, \$14



*Serene Velocity* by Ernie Gehr



## Alterations Of Perspection

The film came about conceptually as the reverse of a standard technique. Rather than shooting 8mm film and projecting it in 16mm, I shot the film as 16mm, slit it to 8mm and then blew it up again to 16mm frame by frame. The basic premise is the way in which the eye creates superimpositions out of rapidly alternating images. There are also some supplementary visual ideas—horizontal vs. vertical space, expanding or contracting the time through which a particular motion takes place, confusion of field/ground relationships. The soundtrack was physically altered to set up a series of impedences corresponding to the picture manipulation, ordered in a manner of repetition similar to the picture repetition. As with the pictures, the sounds have some consistent similarities (i.e. a rhythmic quality) but are mainly interesting noises recorded over a two-year period.

1977, 16mm, color/so,  
22m, \$35

## Zoological Abstracts

Images photographed at a zoo are primarily dealt with for their visual rather than figurative content: editing decisions were based on color, motion, texture and temporal rhythms. Emotional responses to the images also influence the editing of the film.

1977, 16mm, color/so,  
6m, \$9

## Continuity In Aggregates For Sight And Dreams

This represents my first attempt to consciously shape a film through the meaning of the images (as opposed to emphasizing the way in which the images are produced, manipulated and presented). The film divides into four sections, each one exploring

a way to present images. By seeing the same shots in different contexts, the viewer's understanding of the image is altered. At the same time several formal devices are used to organize structural relationships within and between sections. Through the continual redefining of images I'm trying to develop a political context for film. Traditional forms of political cinema (documentary, melodrama) automatically sabotage their political message by maintaining a passive viewer relationship. In CONTINUITY...the viewer is encouraged to actively consider the purpose and meaning of what he/she is viewing, and at the same time is being shown a series of pictures with intentional political impact.

1980, 16mm, color/b&w/so,  
24m, \$40

## Ambivalence

I am aiming for a way of apprehending film in which perception and interpretation operate on multiple levels. A shot can be seen as an individual fragment and at the same time as a component in several different progressions unfolding over varying lengths of time. Image usage runs from simple matching of shapes and motions to the use of internal themes that develop as much on an intuitive as an intellectual level. The use of sound reinforces this thematic development. It can be understood for its internal content of words and sounds, for its relationships to individual picture images, for its function as a marking and defining device for different categories of picture. In this way the tyranny of a singular pre-planned experience is broken. The film is not anarchy—I do have reasons for the selection and placement of each shot. But the viewer is allowed to make his/her own way through the work, moving from internal response to external representation/illusion/reflection at will.

1982, 16mm, color/so,  
5m, \$15

## Gilberti, Nina M.

### Life Is A Bitch And Then You Die

Music: John Boylco.

This film is taken from footage shot in 1927 by noted Dutch filmmaker, Joris Ivens. The film was entitled THE BRIDGE. Gilberti re-edited the footage, adding narration and music to create a tale of modern neurosis. She was interested in juxtaposing an exciting, fast-paced rhythm with an absurd, humorous monolog to create tension. This film contains 407 edits in a space of four and one-half minutes.

"The prettiest film in this genre was LIFE IS A BITCH AND THEN YOU DIE. The American Nina Gilberti took the abstract-documentary film, THE BRIDGE, from 1927 by Joris Ivens and newly re-edited it, taking its basic mechanical motion and giving it a new, driving tempo. Thus, she added Art Punk Music of the '80s and a fitting monolog to generate additional tension. By chance, is this Cinema-Nostalgia?" —Michael Herkenrath, Bonn Festival of Short Films.

Awards and Screenings: Sinking Creek Film Festival, 1985; Bonn Festival of Short Films, West Germany, 1985; Ann Arbor Film Festival, 1986; 21st Annual New York Film/Video Exposition, Metropolitan Museum of Art, New York, 1987.

1985, 16mm, b&w/so,  
5m, \$10

## Giorgio, Bob

### Love Happens

The First Outdoor Rock Celebration film LOVE HAPPENS celebrates "Dance" as an act of discovery-expression in the



America's Wonderful by Bob Giorgio

Haight-Ashbury ghetto. The usual soul-wrecking anxieties of city existence are miraculously overcome by a child's impromptu dance in Tracy's Donut Shop on Haight St. Michael McClure is heard singing "There shall be a new image of God..." Ken Kesey and his band of merry-makers arrive in their psychedelic bus, "Further"...a chain reaction of Love sweeps the ghetto, resulting in a day of jubilant dancing and good vibrations. For one entire day, the Dance of Love triumphs over the hate-provoking anxieties of modern humanity.

1966, 16mm, color/so,  
12m, \$30

## America's Wonderful

Sequel to LOVE HAPPENS. Serenaded by "The Mothers," Suzy Creamcheese (a modern Alice) trips out in San Francisco's Hip Wonderland, while Ginsberg, Leary, McClure, Kandel, and ten thousand hip tribesmen do their thing.

"AMERICA'S WONDERFUL is an example of multiple imagery in its best form, and Giorgio communicates the color, the excitement, the greatness of the (original) Human Be-in through his eyes. The amazing blast of



color and shape that greeted my eye-brain has yet to wear off.'—Lenny Lipton, *Berkeley Barb*  
1967, 16mm, color/so, 7m, \$20

### This Is Jennifer

The heroine of this film is a real-life "Savior" type, dedicated to saving the world. THIS IS JENNIFER presents Jennifer delivering a William Burroughs-like sermon to three spellbound youths in a San Francisco ghetto back yard.

1967, 16mm, color/so, 21m, \$40

### Swing Low Sweet Chariot

A burlesque on the industrial film...a tongue-in-cheek tribute to the super-abundant omnipresent four-wheeled beetle. Sound by rengaW-Wagner.

"The Meisterswinger."—Emory Menefee

"Hitler's Revenge."—Lenny Lipton

1967, 16mm, color/so, 5m, \$10

### Fantasy

"A breathtaking visionary travelogue through beautiful country landscapes, full of life, color, mystery, humor, spontaneity, love, gentleness, and maturity."—Myron Ort, Sonoma Film Festival Judge

"I think it's a really beautiful film."—Gene Youngblood

"The room goes all dizzy when it goes 'blink.'"—Anonymous child

Awards: Sonoma Film Festival, Second Prize, 1968; St. Mary's Film Festival, Highest Prize, 1969; Kenyon Film Festival, 1969.

1968, 16mm, color/so, 15m, \$40

### Fugue

"Home-made work of kinetic art...beautiful, exciting...spontaneous generation...carefully controlled in-camera work."—John Schofill

1968, 16mm, color/so, 6.5m, \$16

### Relax Your Mind

Fun and games, both real and fantasized, at the zoo, the park, and on the train. A film-elixir to cure melancholy, boredom, and that ache-all-over feeling.

Music by Buffy St. Marie, Sandy Bull, Johnny Cash, and an anonymous Swiss yodeler.

Award: Sonoma Film Festival, 1969

1969, 16mm, color/so, 15m, \$40

### Everybody Needs Somebody

EVERYBODY NEEDS SOMEBODY combines original film and sound, newsreel footage, film clips, and rock music into a fast paced gut-level portrait of American youth in this turbulent era.

1971, 16mm, color/so, 30m, \$70

### Giorgio, Bob and Carolee Schneemann

#### In Quest Of Meat Joy

Film version of Carolee Schneemann's (FUSES) highly successful New York happening, "Meat Joy."

Edited by Bob Giorgio. Sound: The Rolling Stones' "Sing This All Together."

1969, 16mm, color/so, 7m, \$20

### Girtlian, Virginia

#### Barbara, A Fable

In this film I wished to film my friend using the events of my own life to create, with poetry

and film, a sexy three part story of growing up.

16mm, b&w/so, 6m, \$12

### Cumulus Nimbus

The erotic wish of a woman who is wondering if she's gay.

16mm, b&w/so, 5m, \$10

### Eggs And Elevators

A surreal comedy about a woman cracking up.

16mm, b&w/so, 3.5m, \$7

### 81 Bacon

This film takes place on a San Francisco bus. It is about what happens when a young man tries to talk to the other passengers.

16mm, b&w/so, 6m, \$12

### Footlights

A musical comedy about a young woman tap dancer who is afraid of success. A phantom actress from the past appears to inspire the woman who then overcomes her stagefright and gives a triumphant performance.

1974, 16mm, color/so, 11m, \$22

### New York—Miami Beach

In this film I try to master the short film in my own style. It is a document of a trip to New York and to Miami Beach, my home town, showing its beauty and vulgarity.

16mm, b&w/so, 6m, \$12

### Undertow

UNDERTOW explores a middle-aged man's emotional chaos and descent into self-destruction. Based on a real incident, the subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches, and San Francisco.

Starring George Kuchar (in one of his few non-comic roles).

International screenings: La Pagode, Paris; Austrian Film-museum, Vienna; Meisengeige, Nuremberg; Kangarug Studio im Faulen Palz; Kino, Heidelberg; Melkweg, Amsterdam; Arsenal, Berlin; Frauenzentrum, Cologne.

16mm, color/so, 12m, \$24

### Glabicki, Paul

#### Scanning

A "chance" collage of video imagery and sound recorded and photographed directly from a television set during the course of a single evening. The filmed imagery was optically reprinted and color tinted frame-by-frame by hand. The imagery juxtaposes religious drama, murder mystery, musicals, horse races, and horror films.

"Visually compelling hand-painted images taken from a television set are humorously edited and accompanied by the sounds of random radio dial movements."—Film Center, School of the Art Institute of Chicago.

Award: Ann Arbor Film Festival

1976, 16mm, color/so, 3m, \$20, sale \$125

### Seventy-Six At Home

SEVENTY-SIX is a collage and compilation of live action images, still images, video fragments, multiple generations of re-recorded imagery, post cards, photographs, and optically reprinted material. The film juxtaposes several "histories," including Film History, Television History, American History, and the filmmakers' own history.

Award: Ann Arbor Film Festival

1976, 16mm, color/so, 7m, \$20, sale \$150



**Glabicki**

## Dream 733

A mechanical dream is told in a series of elaborate tableaux. Machines, interiors, objects, re-composed pop imagery, fashion models, wrestlers, and sleeping figures flash out of darkness to be seen and momentarily observed.

"An animated fantasy film that employs a simultaneous use of photo-collage animation, cell animation, and multiple exposures all done in-camera. Although the imagery hints at the presence of a sci-fi narrative, DREAM 733 is best approached as a collection of carefully assembled collage fragments of a surreal future that flash momentarily into view before they flicker, change, and vanish."—*Filmmakers' Newsletter*

"A precise science-fiction collage of technological iconography. These cluttered tableaux ultimately suggest a chilling view of the future."—Walker Art Center

Awards: Ann Arbor Film Festival; Sinking Creek Film Festival; New York Filmmakers' Exposition.

1977, 16mm, color/so, 13m, \$25, sale \$300

## Diagram Film

Live-action and still images of objects, places, classic films, and other situations are presented and then followed by animated diagrams that explain, transform, or re-interpret what has just been seen. The animated sequences become a vehicle of entry into an alternate viewing space. This is the first part of a trilogy of Diagrammatic films: DIAGRAM FILM, FIVE IMPROVISATIONS, and FILMWIPE-FILM.

"DIAGRAM FILM alternates shots of planes, cars, and people walking, with comically elaborate moving diagrams of them. And sometimes it reverses itself, as when a group of triangles is replaced by a shot of tepees.

The diagrams head off into fantastic Rube Goldberg machine movements, with details undergoing constant transformation."—*American Film*

*American Film*

"The transformation of the original imagery is one of destruction and reconstruction, at once abstract and ethereal."—*Filmmakers' Monthly*

Awards: Ann Arbor Film Festival; Athens International Film Festival; Baltimore Film Festival; Sinking Creek Film Festival; Big Muddy Film Festival; Kent Film Festival; San Francisco Art Institute Film Festival.

1978, 16mm, color/so, 14m, \$25, sale \$300

## Five Improvisations

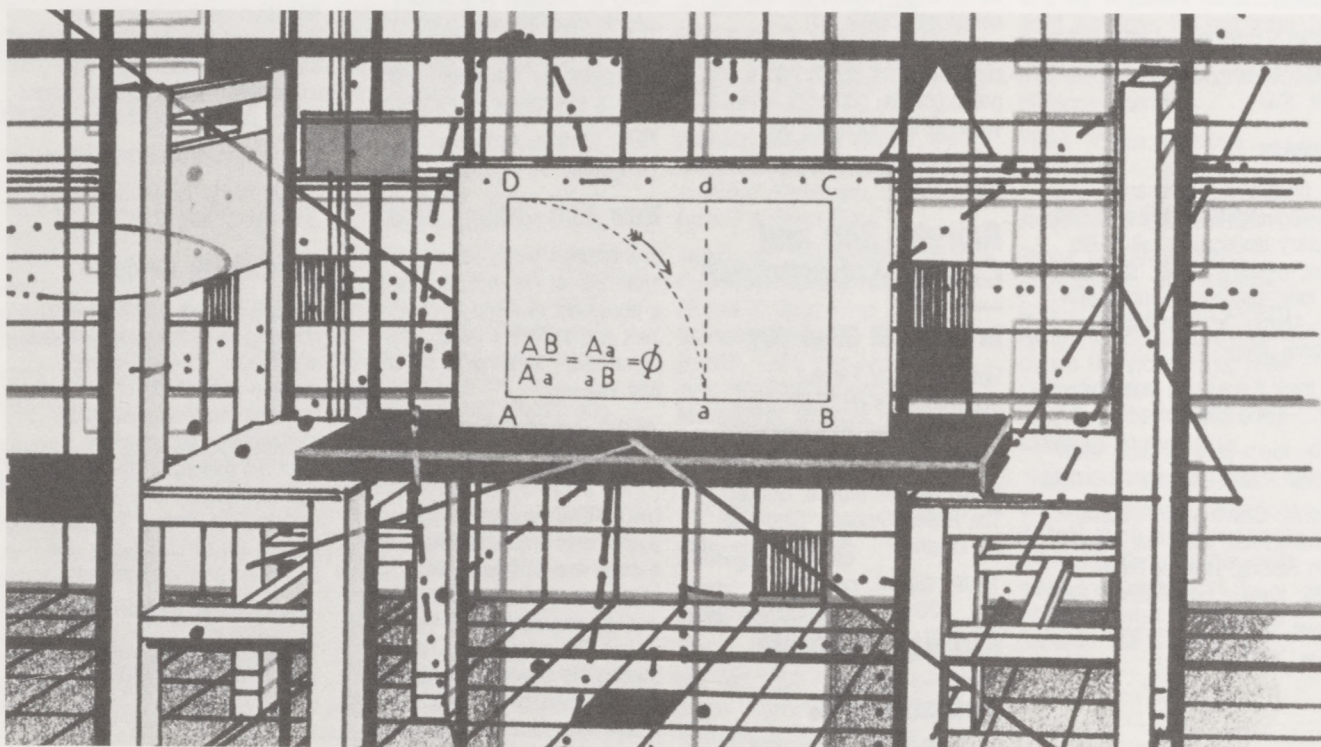
The diagrammatic space first entered in DIAGRAM FILM becomes the stage for temporal, rhythmic, informational, and spatial play with a single diagram (a 144-drawing cycle) that refers to the film and animation process,

animation history, specific filmmakers, and other encoded data. The arrangement of the drawings for each of the five sequences was improvised on the animation during the act of shooting, creating five variations and possible readings of the animated composition.

"The film does not only diagram the film frame, it fills it with movement and ultimately explodes it. Homages to Windsor McCay and Georges Melies are justified by the film's humor and dynamism."—*The Chicago Reader*

"The consequences of these incredible shifts is to engulf us in a powerful referential package of filmic elements. Glabicki—in this, his best film to date—has fashioned a fast, delirious, scintillating and playful homage to his predecessors."—*Film Festival Review*

Awards: Ann Arbor Film Festival; New York Filmmakers' Expo; Sinking Creek Film Festival; Purdue Film Festival; Kent Film Festival.



**Object Conversation** by Paul Glabicki



1979, 16mm, color/so,  
3.5m, \$20, sale \$125

## Film-Wipe-Film

The film is a journal (drawn by hand over a period of four years), opera, and journey through 100 animated sequences which are joined and transformed by 100 film wipes in continuous succession. The film is a synthesis of both abstract and figurative imagery, analysis and commentary, writing and multiple languages, multilayered sounds and music, lyrical and contrapuntal relationships, and elaborate animated compositions. The film plays with the thresholds of change between intuition and analytical thinking, as well as between what is read or heard as "figurative" or "abstract." The various animation sequences range from pure geometric abstraction to symbols, metaphors, and icons (boxing ring, car, chair, airplanes, steps).

This film is not computer generated or assisted in any way.

Awards: Ann Arbor Film Festival; Thomas Edison/Black Maria Film Festival; Chicago International Film Festival (Hugo); Baltimore International Film Festival; New York Filmmakers' Expo; Sinking Creek Film Festival; Festival of Experimental Film (Chicago); Santa Fe Film Exposition; San Francisco Art Institute Film Festival.

1983, 16mm, color/so, 28m,  
\$50, sale \$500

## Object Conversation

A series of source objects (scissors, a barbell, piano, boxing ring, ladders, an hourglass, an arch) are presented, defined, demonstrated, discussed, spoken about, juxtaposed, and progressively re-invented during the course of a multi-layered visual and aural "conversation." The film plays with language, the viewer's memory, assumptions about "familiar" objects, associations and gender, puns,

hieroglyphic forms, and conscious and unconscious processes of thinking and perception.

"The film reprocesses the first motion picture studies by still photographer Eadweard Muybridge and elaborates on allusions to the origins of the medium itself as well as on the relationship between image, spoken word, and text... The viewer's perceptual dexterity is exercised as the elements... appear momentarily in one state then reappear elsewhere on the screen in yet another."—Black Maria Film Festival

Awards: Festival of Experimental Film (Chicago); Sinking Creek Film Festival; Bucks County National Film Competition; Thomas Edison/Black Maria Film Festival; Atlanta Film and Video Festival; Athens International Film Festival; Santa Fe Film Exposition.

1985, 16mm, color/so, 10m,  
\$25, sale \$250

## Goldsmith, Silvianna

### The Transformation Of Persephone

A flashback by Queen Persephone, as she recalls her abduction, resistance, surrender, passion, orgasm, and transformation, a parallel to the sexual history of women.

"Magical transformation, bold, appealing, greatly in the manner of Jean Cocteau..."—Roger Greenspun, *The New York Times*

Shown: N.Y. Cultural Center, "Women Choose Women," 1973. Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, color/so,  
1m, \$20

### Lil Picard, Art Is A Party

"Delightfully funny picture of Lil's 75th birthday party. All the 'art world' is there. As the evening (and the film) go on, it gets

faster and drunker."—Martha Edelheit, *Womenartist News*

Shown: Berlin Arsenal, 1978; Brooklyn Museum, Year of the Woman, 1977.

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 10m,  
\$20, video sale (VHS), \$50

## Mexico

Mexico revisited, seen in short takes, from the point of view of the women.

Shown: Anthology Film Archives, 1978

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so,  
10m, \$20

Also available in video: VHS rental, \$20; sale, \$50

## Nightclub, Memories Of Havana In Queens

Three Latin Dancers in a nightclub in Queens make up, and do a samba, a merengue and an afro-cuban dance. Filmed both tongue-in cheek with humor and satire at the kitsch aspects, and also seriously as a tribute to the culture's ancient sensuality.

"Another art form (dance) was displayed in Silvianna Goldsmith's witty NIGHTCLUB."

—Daryl Chin, *Soho News*

Shown: Second International Festival of Women's Films, 1977; International Festival of Women, Copenhagen, 1980.

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm color/so, 6m,  
\$15, video sale (VHS), \$50

## Orpheus Underground

Orpheus was shot in New York City using backgrounds such as Coney Island and the Lower East Side for the Underworld. Influences include Fellini's SATYRICON, and Cocteau's BLOOD OF A POET, Jack Smith, and a residue of the political climate of the late '60s and early '70s.

"Silvianna Goldsmith's beautiful and romantic ORPHEUS UNDERGROUND...depicts rape from a woman's angle of vision... renders female orgasm as a bursting forth of pomegranate seeds..."—Maryse Holder, *Changes and Off Our Backs*

"Silvianna's film ORPHEUS reconciles the surrealist visionary quest of a Bunuel with the cinematic optique of a Cocteau in her rendition of the artist's interior voyage to the unconscious... Silvianna... constantly addresses the inner eye of the viewer by transforming that reality through the visionary process of the symbolic imagination. Silvianna's 'trip' is a Jungian rite of passage."—Gloria Orenstein

"Silvianna's film ORPHEUS is an epic work of great energy... while it is similar to some of Jack Smith's films, it is essentially an original piece of cinema...the 'blood' is Silvianna's own."—Howard Guttenplan

Shown: Musidora, First Festival International Films de Femmes, 1974; Millennium, 1975; Artists' Space, 1974.

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so,  
40m, \$50, video sale (VHS), \$150

## Lil Picard

Lil Picard, the colorful, outrageous art world personality, performer and collage artist, and critic, tells her story, from Belle Epoque, to Berlin Twenties Cabaret dancer. Thirties journalist and refugee from Hitler's Germany,



## Goldsmith

to her long involvement with the art world and its artists. Lil's story, which she tells with Rousseau-like honesty, reflects the history of the times.

"Silvianna Goldsmith's LIL PICARD is extraordinary for two reasons. First, because the subject lets herself be recorded stating the most candid account of her exciting and long life. She states that she had a forest of penises to choose from... These and other truly candid revelations are an eye opener. Second, the picture is a first class work of historical journalism, showing the life and career of one of this country's most interesting woman artists and journalists in a true and open portrayal. Lil's life from childhood to senior citizenship was a tour through great events."—Charles I. Levine

Shown: Anthology Film Archives, 1981; accepted, Jewish Film Festival, Paris, 1986.

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 30m, \$50

Also available in video: VHS rental, \$50; VHS sale, \$150

## Gordon, Bette

### Michigan Avenue

Made with James Benning.

A narrative film concerned with an investigation of two women in time and space to the point where the investigation becomes the narrative. An analysis of phenomena of perception of movement.

"Operates on an impressive level of visual intelligence and control, taut and self-contained in structure, beautiful and magical... a memorable experience."

—Standish Lawder

Awards: Sinking Creek Film Celebration, 1974; Washington National, 1974; Douglass College Film Festival, 1975.

1973, 16mm, color/so, 7m, \$35

### 194

Made with James Benning.

Intercourse between two people who never appear on the screen at the same time. Exploration of sex and male/female identities.

"Mr. Benning and Ms. Gordon have succeeded in the integration of certain 'structuralist' devices into films of personal and social commentary."—D. Edwards, Theatre Vanguard

"Benning and Gordon demonstrate the richness which can proceed out of a balance between vitally engaging content and innovative form."—*The Art Examiner*

Shown: Baltimore Film Festival, 1975; Athens Film Festival, 1975; New American Filmmaker Series, Whitney Museum of American Art.

1974, 16mm, color/so, 3m, \$25

### Still Life

A meditation on the American rustic, various objects within the composition are represented in unnatural colors and unusual spatial arrangements, emphasizing the illusion of movement while exploring film grain and graphic nature. The image of foreground and background becomes reversed, and through that process we lose sight of three-dimensional space representation.

Awards: Director's Choice Award at Sinking Creek Film Celebration, 1976; Ann Arbor Film Festival, 1977; Athens International Film Festival, 1977.

1975, 16mm, color/so, 3m, \$25

## Noyes

A single action seen from alternative left and right perspectives, accentuating reversals, repetitions, and persistence of vision. Rather than uniting opposites, rhythm is set up by the struggling eye, varying as the image is moved closer to and further from the screen's center. The sound, with its fragmentations and its implications of incompleteness, focuses attention on the impossibility of a resolution in the film's dichotomy.

"Rather than crediting the camera with objectivity according to the usual convention in film, the viewer is confronted with the relativity of simultaneous multiple perspectives. The soundtrack underlines the arbitrary relationship between a sign and its signifier, as does Magritte's painting, *Ceci n'est pas une pipe*."—*The Art Examiner*

1976, 16mm, color/so, 3m, \$25

### An Algorithm

A (pos.) = 160  
B (pos.) = 140  
C (pos.) = 120

A (neg.) = 160  
B (neg.) = 140  
C (neg.) = 120

20 (160) = 3,360  
24 (140) = 3,360  
28 (120) = 3,360  
10,080

A visual kinetic rhythm produced by looped footage (mathematical curves) in and out of phase with each other. Explores the relationship between the viewer's cognitive systems and the systems established within the film. The effort to locate structures generates transformation of actual structure and perceptual response.

1977, 16mm, color/so, 10m, \$35

## Exchanges

EXCHANGES investigates mechanisms by which meaning is produced in film, through the interaction of the process of construction of a text and the social context which determines and is represented by that text. The film deconstructs the relationship between image and work, visual codes and language, memory and experience. EXCHANGES also raises the question of female sexuality in attempting to represent women as sexual beings outside the positions assigned to them by male power and fantasy.

The elliptical printing-editing style of EXCHANGES confronts the problem of the imaging of the body, by posing a kind of striptease of cinema. The exchange of clothes between two women is seen as a performance, without the illusion of personal interaction as a mediator. The film's construction attempts to reposition the erotic elements: the technology employed becomes more seductive than the actual image of stripping, displacing the striptease rather than serving it invisibly, thus establishing a tension between the image of the women and the sensuality of the filmic process.

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, color/so, 18m, \$45

## Gottheim, Larry

### Fog Line

"It is a small but perfect film."—Jonas Mekas

"The metaphor in FOG LINE is so delicately positioned that I find myself receding in many directions to discover its source: The Raw and the Cooked? Analytic vs. Synthetic? Town and Country? Ridiculous and Sublime? One line is scarcely adequate to the bounty which



hangs from fog and line conjoined."—Tony Conrad

"FOG LINE is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom—a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the composition—trees, animals, vegetation, sky, and, quite importantly, the emulsion, the grain of the film itself—continue to play off one another as do notes in a musical composition. The quality of the light—the tonality of the image itself—adds immeasurably the mystery and excitement as the work unfolds, the fog lifting, the film running through the gate, the composition static yet the frame itself fluid, dynamic, magnificently kinetic."—Raymond Foery

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/si,  
11m (24fps), \$20

## Doorway

"Perfect works have a way of appearing unobtrusive or simple, the complexities seeming to be so correct that they flow—mesmerize one through their form—a form that bespeaks of harmony between many aesthetic concerns... Larry Gottheim's DOORWAY is such a film. His concern for working with edges, isolating details, the prominence of the frame as a shape and revealer of edges, love of photographic texture, are all dealt with lucidly in this film... One is drawn into these beautiful images through Gottheim's poetic feel for photographic qualities—i.e., light, movement, texture—his ability to transform a landscape through his rigorous use of the frame to isolate in order to call attention to a heretofore hidden beauty revealed through a highly selective eye."—Barry Gerson, *Film Culture*

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, b&w/si,  
8m (18fps), \$12

## Harmonica

With Shelley Berde.

"O! the one Life within us and abroad, Which meets all motion and becomes its soul, A light in sound, a sound-like power in light, Rhythm is all thought, and joyance everywhere—Methinks, it should have been impossible/Not to love all things in a world so fill'd; Where the breeze warbles, and the mute still air/is Music slumbering on her instrument.

And what if all animated nature/Be but organic Harps diversely fram'd

That tremble into thought, as o'er them sweeps/Plastic and vast, one intellectual breeze, At once the Soul of Each, and Good of all?"—S.T. Coleridge, *The Eolian Harp*

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, color/so,  
11m, \$20

## Barn Rushes

"BARN RUSHES is one of those seldom films which surprises one over and over. I remember the surprise I had when I used it first in a class; BARN RUSHES is so ecstatic and visionary that I thought a didactic setting might smother it. However, the film instead emerged not only unscathed, but (phoenix-like) improved! For aside from the compositional/retinal joy of the film, it is also a tour de force in sequential organization of thematic material, the closest possible approach to a textbook of atmosphere, camera vision, and lighting, as they relate personal concept to purely visual relationships.

"...elegant yet rustic in its simplicity of execution; tugged gently toward different sides of the set by hints of color and motion interactions, positive and negative spaces, etc., and the unyielding delivery on one of the great apotheoses of poetic cinema at fade-out time."—Tony Conrad

Collection: Carnegie Institute; Moderna Museet, Stockholm.

Also available from the Film-Makers' Cooperative, N.Y.; London Filmmakers' Cooperative; Freundeder Deutschen Kinemathek, Berlin.

1971, 16mm, color/si,  
36m (18fps), \$75

## Horizons

Completed in 1973 (with assistance from CAPS), HORIZONS was released as an individual film and continues to stand as such. However, I have incorporated it as Part 1 "Overture" to the series *Elective Affinities*, which includes three further sound films: MOUCHES VOLANTES (1976), FOUR SHADOWS (1978) and TREE OF KNOWLEDGE (1981). For information on special rates for the entire series contact Canyon Cinema.

"This was also my fifth viewing of Gottheim's HORIZONS. (It is said, in *Analects*, VII:31, that 'when Confucius was pleased with the singing of someone he was with, he would always ask to have the song repeated and would join in himself.') During the first viewing of HORIZONS, in London, I just looked at it, with my eyes all open and ablaze, and I found it very beautiful. Later I listened to Gottheim talk about the film. I found out about the complex web of image rhymes and correspondences in the film. During my second and third viewings I became very absorbed in seeing and figuring out the correspondences and rhymes. But I found the film equally, if not more,

beautiful. The fourth viewing was again an open eye viewing, without any special emphasis. During the Cooper Union screening I suddenly discovered its incredible richness of color. I sat close to the screen and I saw these glorious colors and I was amazed that I could look at HORIZONS four times and not notice the magnificence of its color."—Jonas Mekas, *Movie Journal*

Collection: Centre Beaubourg, Paris.

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, color/si,  
80m, \$120

## Four Shadows

Like constellations wheeling round, a double chain of four image segments and four sound segments wheel past each other in 16 combinations—a family of Gibbon apes, a landscape measured, a shadowed diagram after Cezanne, a wintry urban scene, a text by Wordsworth, a climactic scene from Debussy's opera *Pelleas et Melisande*... The stately ceremony can generate rich sensuous cinematic pleasure as well as a free-flowing stream of associations. Containment and flowing free—these are some of the issues. The third film in the *ELECTIVE AFFINITIES* cycle.

Shown: Whitney Biennial, 1978; Berlin Film Festival.

1978, 16mm, color/so,  
64m, \$120

## Mnemosyne Mother Of Muses

A mirrored form in counter-movement, dense with emotion-charged memory—a rapidly sparking dynamism of image and afterimage, swirling resonant words/music, juxtaposing loss, my father's stroke, Toscanini, Siodmak's *THE KILLERS*, the Red Robin Diner... I seem to be quickening.



## Gottheim

1987, 16mm, color/so,  
18m, \$50

### Graham, Daniel M.T.

#### Last Strip Star

Daniel M.T. Graham did many photos of porno stars in 1985. In 1986 he met Elura Fury and Daniel Wehee, both stars of the erotic screen. This film is a true one day wonder, or as Graham likes to say, "Porn like Grandmother used to make."

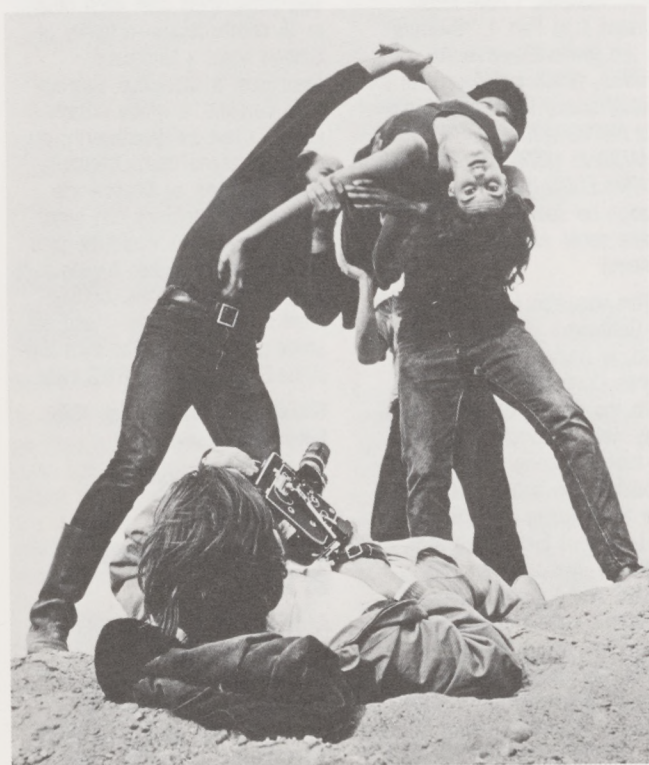
1986, S8mm, color/si,  
3m, \$4

### Gray, Michael

#### The Murder Of Fred Hampton

Produced by Michael Gray, the scriptwriter for THE CHINA SYNDROME.

In 1968 Michael Gray had begun a film about the Illinois chapter of the Black Panther Party and their articulate leader Fred Hampton. And at the same time...the government was cracking up its COINTELPRO operations aimed at suppressing domestic rebellion and especially aimed at the Black Panther Party. One particular memo states a government necessity clearly: "prevent the rise of a 'messiah' who could unite and electrify the militant black nationalist movement." While these memos were being "implemented" across the country, Michael Gray was painting a portrait of charismatic Fred Hampton: a leader who persuaded that the highest aspirations of the Black people were interwoven with the same aspirations and desires of people all over the world to be free of oppression.



*Transport* by Amy Greenfield

Predawn, December 4, 1969, COINTELPRO struck. Fred Hampton was killed by the Chicago police. Blood was still flowing in the wreckage when Gray arrived with his camera to begin a meticulous examination of what had happened. The police arrogantly explain in self-defense, "Our men were spared by the grace of God." Gray pieces together with passion and clear investigation that in fact Fred Hampton was murdered, as he slept, in a cold and precisely orchestrated execution. The film's inquiry relentlessly pursues the official spokesmen and traps them in their own lies and coverup.

1971, 16mm, b&w/so,  
88m, \$50

### Greenfield, Amy

#### Transport

Camera: Sandy D'Annunzio. Performers: Lee Vogt, Amy Greenfield. Sound: Optical Synthesizer.

TRANSPORT came out of many influences in the early 1970s: the dead of Vietnam; the poem by my poetry teacher Anne Sexton, "For God While Sleeping;" the post-modern dance experiments with trust, to give yourself totally while being lifted by another; and the airborne astronauts of moon exploration. In the film, a man, then a woman, are lifted from the ground and are carried through space. Most of the film is seen upside-down against the white sky. The man and woman never meet. Their relationship is made entirely through the film editing. They move between ground and sky, between death (dead weight), through gravity (conflict weight) toward space (floating space). Finally, they break out into space and are borne along as if flying through the white air.

Awards: Yale Film Festival, Second Prize; Oesterreichisches Film-museum, Austria. Shown: Museum of Modern Art, N.Y.; Whitney Museum, N.Y.; Film Forum, N.Y.

1971, 16mm, color/so,  
6m, \$15

### Element

Camera: Hilary Harris. Performer: Amy Greenfield.

ELEMENT, like TIDES, raises issues of the active image of a woman's body on film. The two films are counterparts and are ideally screened together.

The woman's body is covered, like a moving sculpture, entirely with black, wet, clay-like mud in an environment of this element. She falls into and rises out of this glistening substance, over and over, until she is seen against the sky and falls one last time, ending with her black body sliding along the mud glittering in the jewel-like sun. The whole film is a human cycle which is both birth-like and deathlike and summons up through visceral imagery a very primal area of female sensuality.

"In the well-known ELEMENT, Greenfield rolls and seethes and plunges in a field of mud, her hair, her face, her naked body (are) not just slathered with mud but become a part of it..."

—Deborah Jowitt, dance critic, *Village Voice*

Shown: Toulon International Festival; Whitney Museum of American Art; Third International Avant-Garde Film Festival, London; Film Forum, N.Y.; Museum of Modern Art, N.Y.

1973, 16mm, b&w/si,  
11.5m, \$25

### Tides

Camera: Hilary Harris. Performer: Amy Greenfield.

The literary sources for TIDES came from Isadora Duncan's "The Dance of the Future," Maya Deren's script for the un-





**Element** by Amy Greenfield

filmed passages of *RITUAL IN TRANSFIGURED TIME*, Nietzsche's *Thus Spake Zarathustra*.

"TIDES is a cinema-dance dealing with the theme and image of woman and ocean. The entire film was shot with a high speed camera, creating action from two to twenty times slower than normal speed. Because of this extreme slow motion, the surge and flow of the woman's nude body and the waves becomes intensely felt, continually moving cinematic imagery.

"TIDES alludes to the very romantic confrontation of the human being and the elements as participants in a centuries-old drama. The film is introduced by a quote from Isadora Duncan's 'The Dance of the Future,' and proceeds to visualize the woman—the filmmaker herself—first rolling into the heart of the wave, then moving with, against, under, into the waves, until, at the end

of the film, her whole body shouts with joy.'—16th Edinburgh International Film Festival

Shown: London Film Festival, 1982; Edinburgh Film Festival, 1982; Museum of Modern Art, 1983; N.Y. Shakespeare Public Theatre, 1983.

1982, 16mm, color/so, 12.5m, \$25

**Special Package:** ELEMENT and TIDES may be rented together for the special price of \$45.

## Gregory, Dave

### The Incredible Invasion

Sound on tape.

Produced in 1969 and 1970, this featurette was intended as an experiment to discover what special visual effects were possible in the 8mm format. In a documentary style, the film depicts an invasion from outer space.

Flying saucers are shown devastating a large city, but unlike most SF films with this theme, *THE INCREDIBLE INVASION* contains a relevant "twist" at its conclusion. The film's camp nature makes it ideal for science-fiction fans and college audiences.

"Technically excellent!"—Baltimore Science-Fantasy Conference

"One of the most enterprising films we have ever received!"—Phil Preston, Amateur 8 Movie Contest

Shown: Super 8mm International Film Festival, Halifax, Nova Scotia, 1970.

1969-1970, S8mm, b&w/so, 15m, \$10

## Prehistoric Mish-Mash

Sound on tape.

This funky little fantasy was improvised by using clay miniatures and stop-motion animation.

Evolution, a small green blob, manages to get itself into trouble. There's even a few dinosaurs and a special guest appearance by The Hand of God. A short sweet taste of whimsy suitable for everyone.

Reg. 8mm, color/so, 5m (18fps), \$5

## Grenier, Vincent

### Window Wind Chimes Part One

Made with a grant from the Canada Council, with the assistance of Ann Knutson.

"WINDOW WIND CHIMES explores in semi-documentary manner the interrelationship between (Grenier) and his wife Ann Knutson in the environment of their San Francisco apartment. Conversations between them consist of fragments of arguments, apologies, affections and distillations of the personal rituals that take place between man and wife. The film begins out-

side the apartment in a laundromat with a tour-de-force performance by George Kuchar rattling off at the mouth about wind-chimes, Marilyn Monroe and Arthur Miller... The scene changes to the apartment where Ann and Vincent play taunting games with each other... In one scene, an ironic game is played on the viewer while the conversations continue off-screen. What appears to be a vast expanse of snow in closeup, is revealed to be only a white pie topping... There also seems to be the possibility of an imminent invasion by the bright light of the sun which threatens to wipe out everything. *WINDOW WIND CHIMES* combines the best elements of straight documentary with a very personal and poetic vision."—Bob Cowan, *Take One*

1974, 16mm, color/so, 27m, \$50

## Catch

"...His third film in this program, *CATCH* is a fragmented observation on hidden reflective surfaces, the corner of a dormant television screen, a window..."—Mike Reynolds, *Berkeley Barb*

Other distribution: Cineastes Independants Co-op (Canada).

1975, 16mm, color/si, 5m, \$8

## Light Shaft

This is probably my first film to really deal with what became my obsessive attachment to cultivating visual ambiguities. The theater is a black place, after all, where the ritualistic ray of light's main function is to reveal other places. This idea of "showing" the reproduction of another place has become so expected that it seems only inevitable to tamper with it. Here this tampering of the process of recognition results with ambiguities between notions of



## Grenier

solidity and space, the inner and outer limits of the screen, directions, movements and others which mingle into unforeseen expectations, while a small wedged screen of light probes as the impossible window into the dark.

Other distribution: Cineastes Independants Co-op (Canada).

1975, 16mm, b&w/si,  
8m, \$16

## Shade

"SHADE is a near exhaustion of the possibilities between camera (aperture, focus) and nature (sun, wind). It is a beautiful study-poem on the undying presence that renders the world perceptually. In this minimal area the variations are pursued with quiet doggedness, each frame revealing the secret of the next."—Mike Reynolds, *Berkeley Barb*

Other distribution: Cineastes Independants Co-op (Canada).

1975, 16mm, color/si,  
16m, \$30

## X

Made with a grant from the Canada Council: filmed with the help of Ann Knutson.

In X, a black line can be perceived as delineation or as a shape in itself. It can also be a slit through which one can feel the background; or it sometimes becomes undifferentiated from one of the areas it delineates when, because of light changes, the areas become black as well. A shape which may seem to cross the frame horizontally can just as well suddenly appear to do so vertically or even go backward and forward in the film space. The rectangle of the screen itself metamorphoses into a trapezoid, temporarily stretching the black mass surrounding it.

Other distribution: Film-Makers' Cooperative, N.Y.; Cineastes Independants Co-op (Canada).

1976, 16mm, b&w/si,  
9m (18fps), \$20

## Interieur Interiors (To A.K.)

With special assistance of Ann Knutson.

"Vincent Grenier's film INTERIEUR INTERIORS (to A.K.), both addresses and makes explicit another possibility—it creates a cinematic space that remains separate from representation... It is a film that hovers between conceiving the interrupted projection beam as an image, i.e., an object that requires the viewer to construct of its elements an imagined depiction, and conceiving it as a non-image, a mere illumination of the surface on which it falls. The gap between these extremes is posed by Grenier's film as the raw data of cinema, the interval in which structural aspects of the medium's depiction of space are revealed.

"The impact and power of INTERIEUR INTERIORS, then, is its fluidity in raising these somewhat difficult issues connected with the phenomenology of film... It is an achievement to include philosophical issues in a work in such a way that they are immediately revealed to the viewer, without all aesthetic qualities being washed away; and this is what Grenier so elegantly accomplishes in this film, not only including such issues...but giving them a central position."—Graham Weinbren and Christine Noll Brinckmann, *Millennium Film Journal*

Other distribution: Cineastes Independants Co-op (Canada).

1978, 16mm, b&w/si,  
15m, \$30

## Closer Outside

Made with a grant from the Canada Council and the Creative Artists Public Service Program

(CAPS). With special assistance of Ann Knutson.

The precisions and idiosyncrasies of movements associated with domestic activities are closely stared at; or as it sometimes happens, watched carefully through the peripheral vision. This while rhyming is done in alternance, thus creating sudden rushes in the mind while spaces collapse. Also, light burns wedges in this film, recalling...

Other distribution: Film-Makers' Cooperative, N.Y.; Cineastes Independants Co-op (Canada).

1979-81, 16mm, color/so,  
10m, \$25

## Griffin, George

### Trickfilm 3

"A brilliant parody on animation, fast moving...breaking down the edges and definition of illusion. I loved this film, so funny and shot almost out of the corner of the mind's eye."—Stan Vanderbeek

"A self-referential animation, allowing the viewer to see the animator's hand and coffee cup, as well as pads of animated drawings. Amusing and educational for all ages, combining animation and live action in a manner reminiscent of the early Fleischer 'out of the inkwell' cartoons."—Ron Epple

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, color/so,  
3m, \$15

## The Club

"In THE CLUB we voyeuristically observe pompous, privileged penises, ponderously padding about posh private premises; a jocular take-off (pun intended) on male bonding and sexual discrimination."—John Canemaker, *Funnyworld*

"...a wickedly funny bit of animation...done in a kind of coloring book style that takes us inside an upper crust men's club, a bastion so male that after a few seconds we realize that everyone inside resembles that most distinctly masculine portion of a man's anatomy."—Kevin Thomas, *Los Angeles Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so,  
4m, \$15

## Head

"The most elaborate of his 'anti-cartoons,' as he calls them, is HEAD (1975), an ingenious, witty essay on making filmed, photographed, drawn, painted, and Xeroxed images move... Reverberating between multimedia versions of the same events, playing with disjunctions between figure and ground, HEAD is a 'trickfilm' meditation on portraiture; the animator, as actor, lives through his drawings, which in turn become actors who influence his own self-image. An insider's diary on the process of creation, HEAD is a brilliant encyclopedic exploration of the circular relationship between the animator and his creation, of the nature of animated illusion itself."—Thelma Schenkel, *Millimeter*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so,  
10m, \$25

## Viewmaster

VIEWMASTER is Griffin's homage to Eadweard Muybridge's precinema studies of humans and animals in motion. A cycle of eight drawings, rendered in a variety of styles and media from watercolors to soft pencil to hard line, pan a line-up of animated runners past the camera—happy ink blobs, nude cartoon couples, an army



of stick-figure waiters, a Fleischer-esque fatty chased by spear carriers, disembodied legs, etc.'—John Carpenter, *Fun-nyworld*

Music: Harold Anderson.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so, 3m, \$15

## Block Print

"As a silent film, it forces one into an analysis of the pure image, broken wide open for theoretic scrutiny and technical analysis. It is the oddity of the images which makes one look deeper into the materiality and sequential elements of film—the oddity of viewing an image forced into vertical trajectory, sliced up on a paper cutter, optically printed and then viewed again, this one city block in New York City and every poster, window, door, vacant lot and brass railing there is to see in that block. A truly sequential documentary."

—Richard Stanford, Canadian Filmmakers Distribution Center

"George Griffin's BLOCK PRINT is a classic audience turn-around film. Beginning innocuously with a slow shot around a dreary New York City block, the raw film is Xeroxed, cut into separate frames, and reordered onto a home-made wheel, complete with crankhandle. The end result is a simultaneous Xerox animation and real-life rendering of the original."—Fred Marx, *Daily Illini*

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/si, 17m, \$30

## Thumbnail Sketches

Like many of my films, THUMB-NAIL SKETCHES began as a flip-book. However, this particular book didn't really flip. Each page, instead of being just one page in a series (like a frame of film), contained a complete cycle

of 8 drawings arranged in a rectangular ring. The reader had to construct the information conceptually not just optically, as if it were a mosaic of abstract comic strip panels.

The film begins with a "live" prologue documenting the book's original form; then follows its destruction by scissors, a brief autopsy illustrating the mechanics of movement, and its eventual animated rebirth. The animation is accomplished by displacing the panels in virtual space so that all 8 phases are visible simultaneously... This scheme suggests that each unit of time construction need not be subordinate to the total hypnotic river of illusion, that in fact a "moving" line is not as simple as it may seem.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/so, 7m, \$20

## Lineage

"This seminal work brilliantly proves that animation—far from being cinema's stepchild as some would have it—is actually one of its glories. Griffin offers the most explicit philosophical confrontation on film—though dressed in ambiguity and irony—of basic issues of contemporary art: illusionism, formalism, reflexivity, the narrative, the time-space continuum, causality, contradiction. This heavy agenda, however, is triumphantly overcome by playfulness; anti-didactic at its core, delicately balancing reason and emotion, the work exudes anti-authoritarianism by its very refusal to provide neat solutions, dazzling us instead with delicious, infinite contradictions involving voice and image, self and other, drawing and photography, reality and illusion, past and present, space and time. To top it all, while purporting to 'reveal' the pro-

cesses and secrets of animation, its nature and aesthetics, this jesting philosopher/magician actually entangles us more firmly into the web of its mysterious powers. 'I trace my line to find out who I am.' It's good to be along on the journey."—Amos Vogel

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, color/so, 29m, \$60

## It's An O.K. Life

Voice: Marshall Efron.

"Griffin's cube head returns in a sci-fi animation snippet. Born of an unwed mother in the year 20,000 raised in a world of technology, schooled in pleasure, he gives birth to a clone, visits the moon colonies, has an affair with clone (which doesn't work out), jogs while sleeping, becomes senile and can't decide whether to terminate or live on. Griffin has a grip on contemporary standards which could develop into futuristic realities, and his movie moves at the right speed to catch the humor while making multiple viewings still enjoyable. A variety of nifty animation styles all fit within an initial boxed structure—his signature style. Nice all around."—P. Gregory Springer, *Variety*

Other distribution: Film-Masters' Cooperative, N.Y.

1980, 16mm, color/so, 4m, \$15

## Flying Fur

FLYING FUR is a cartoon in search of itself: silly animals are on strike, a square man is doing a jazz dance, an angry house is chasing a wolf who turns into a carrot. These and other micro-episodes are woven together in synchronization with a "Tom and Jerry" soundtrack (itself a frenzied pastiche of Basie and Bartok). While taking a firm position on violence, racism, and excessive coffee-drinking, FLYING

FUR is essentially a love song to animation.

"The real tour de force...is George Griffin's FLYING FUR. Using a pastiche of '40s cartoon music—complete with noises that connote falling, danger, chases, etc.—Griffin constructs his own manic, free-associative scenario, enacted by a cast including clones of Mickey Mouse and Wiley E. Coyote. Griffin is an experienced animator who has worked in many styles, but this is the film which best integrates his graphic and conceptual interests; not excluding Breer (the one indisputably great animator at work today), FLYING FUR is the wittiest, most kinetic, most purely enjoyable film on the bill."—J. Hoberman, *Village Voice*

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 7m, \$20

## Gruben, Patricia

### Sifted Evidence

A woman is telling the story of how she went to Mexico looking for an obscure archaeological site; how she met a man who promised to take her there; how they stayed together locked in cross-purposes and misunderstandings—how, but never why. The central event has been reconstructed through stills, narration, and enactment by two performers in a tableau limited by the boundaries of the front projection screen.

"...Among the most assured experimental narratives of the early '80s, SIFTED EVIDENCE makes particularly brilliant use of Syberberg-style front-screen projection."—J. Hoberman, *Village Voice*

"...The complex interplay of verbal, linguistic, and cinematic



## Gruben

relationships can be seen as a strategy for challenging the conventional structures of narrative cinema and the patriarchal traditions in which that cinema is embedded. The emphasis on the female voice and its status as voice-over narration crystallizes that strategy.'—Kay Armatage, *The Experimental Challenge*

Other distribution: Canadian Film-makers Distribution Centre, Toronto.

1982, 16mm, color/so,  
42m, \$80

## Low Visibility

LOW VISIBILITY unfolds as the survivor of a wilderness ordeal is rushed to hospital, seen only through the eye of the news camera, or his hospital surveillance camera, or the eyes of those around him. His incoherence, his foul and frightening reactions to the world around him, become a puzzle to be unlocked by the "experts." He appears to be the helpless victim of some horrible trauma—or is he?

Are the ineffectual and often hilarious psychological tests inflicted on this man routine attempts to jog him into reality—or are they an attempt to elicit a confession? The police detective is determined to establish guilt for some violent crime buried beneath the mountain snow, which he has doggedly uncovered with the help of a clairvoyant. But the clairvoyant can only "see" through the eyes of a young nurse who didn't make it out of the mountains, and the clairvoyant struggles to believe in the survivor's innocence all the while he is blocking her out of his mind.

"Few fringe filmmakers are as good at directing actors as Gruben, and Larry Lillo develops a convincing portrait of traumatized insanity."—Kaja, *Variety*

1984, 16mm, color/so,  
84m, \$175

## Gutman, Walter

### The Adoration Of Suzy

Credits: Walter Gutman, Director and Photography; Howard Kanovitz, Photographer. Featuring Suzanne Perry (formerly of Ringling Bros. Barnum and Bailey Circus). Hawk Serpent Productions Ltd., Producer.

THE ADORATION OF SUZY was made from 35mm slides and represents a technical breakthrough in the use of light to create drama. Accident plays a major role in the results. The film is devoted to Suzanne Perry, who at the time the slides were made by Howard Kanovitz and myself, had been three years in the Ringling Bros. Barnum and Bailey Circus. The movie reflects her special character and my special reaction to it. It is based on the concept of a woman, of her body and her psyche.

This film can also be projected at silent speed.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, color/si,  
16m, \$32

### Muscles and Flowers

Credits: Director, Walter Gutman. Producer: Hawk Serpent Productions, Ltd.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOMAN—and contrasts this with the mystery of MAN—by means of the strange vision of a very feminine woman who is also very strong physically. To Walter Gutman, a woman who has the muscular capability of a man is more feminine—is more the ultimate female—when this strength is used to express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

An audio-visual film, of which 90 minutes are audio and 45 minutes are visual.

Since the visual elements of MUSCLES AND FLOWERS total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look—but MUSCLES AND FLOWERS is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

1969, 16mm, color/so,  
90m, \$90

## Bolex

Bolex is about a simple experiment with a rented Bolex which resulted surprisingly in a somewhat magical apparition. What sort of magic? It is the magic that everyman in some degree experiences during his life at the sight of a young woman. The film talks about Achilles and the daughter of the Priest of Apollo but since then I read an 1841 account of how George Washington was smitten when unexpectedly he saw a young woman sitting under a tree in the wilds of what is now western Pennsylvania reading a poem. He was young too and if the story is true he must have forgotten Martha, to whom he was then engaged. But the story of the magic is true—through thousands of years it has been the same surprising story.

16mm, color/so, 11.5m, \$23

## Circus Girls

Editing: Mike Kuchar. Musical advisor: John Duffy.

About his life-long love of Circus girls.

1970, 16mm, color/so,  
30m, \$57

## Benedict Arnold

A documentary—from birth at Norwich, Conn. to death and burial in London. Shot on the scene of his victories and glorious delaying actions at Ticonderoga, Ridgefield, Compo Beach, Valcour Bay and Saratoga; his marriages, especially his long loving marriage to Peggy Shippen; the part she played because of her pre-marital friendship with the British Adjutant General John Andre in the negotiations for the surrender of West Point; the great party which Andre choreographed at Philadelphia before the British left, including a portrait he did of Peggy—perhaps the greatest party ever given in America; the life of the Arnold family in England after the discovery of the plot—their powerful friends, an authentic account of a duel.

Other distribution: Film-Makers' Cooperative, N.Y.

1974, 16mm, color/so,  
105m, \$100

## Kay Rosaire & Her Lions

Shows Ms. Rosaire rehearsing three male lions, in Sarasota, Florida, 1976. Ms. Rosaire is the beautiful blond daughter of a 200-year Irish-plus-English circus family—pedigree of handsome lions goes back to 79 A.D. when their ancestors escaped from a circus being inundated with lava at Pompeii. 16mm color plus music and lions' roars.

1977, 16mm, color/so,  
11m, \$23

## The Erotic Signal

"The film opens with a small child romping alongside her mother, reminding us that we've all played with such powerful giantesses, and soon cuts to re-filmed footage of a 'zofitig' lady wrestler mopping up the ring with her hapless male opponent in super slow motion. Ingeni-



ously, Gutman goes on flashing examples of his 'signal' while wheezing, coughing, and quoting Shakespeare (she 'governed him in strength if not in lust') on the soundtrack.'—Jim Hoberman, *Village Voice*

1978, 16mm, color/so,  
50m, \$100

### Sappho

(The film) is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. For those who are curious about Sappho, I think this will be a revealing film—also for those who are curious about history and can sense that history is our womb—certainly the history of the Greeks—or really the Hellenes—for their history was not exclusively or even mainly attached to the area we now call Greece—the film should prove worthwhile.

1979, 16mm, color/so,  
50m, \$89

### It Happened In Sarasota

...Filmed about six or seven years ago but edited and given a narration and music in 1979. As the voice-over explains, it is a film showing friends of mine practicing some acts at their home in Sarasota. The Chapmans—Sarah and Danny were with the Ringling show when I met them—Danny's daughter by his first wife, also a circus acrobat—a glowering sub-teenager who developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota.

1980, 16mm, color/so,  
18m, \$38

### Clothed In Muscle— A Dance Of The Body

This is the most complete evocation of my *raison d'être*—at least my avowed *raison d'être* as a filmmaker. I woke this morning with a bright idea of explaining this another way, which is that George Sand enjoyed carrying Chopin piggy-back and so did Dylan Thomas' girlfriend like to transport him piggy-back in private Welsh pastures. In other words Nature loves variety more than we do and that vaguely is what this film is about. The men in it are far from frail so it's not a complete illustration that a man can be frail but masculine while a woman can be feminine and alluring—though maybe George Sand wasn't entirely the latter—but at any rate a woman can be all that though powerful. The star of the film is Claudia Wilbourn who you may have seen on TV. She is one of the founding mothers and champions of Women's Body Building. She is a sculptor and writer and felt as I did that the effect of body building when filmed nude as I did makes it look in frequent sections as antique Greek sculpture. The effect of filming a body building performance repetitively is to create a dance of the body.

1981, 16mm, color/so,  
37m, \$74

### Hands Down

The heroine is Mary Lou Harmel who is the dominatrix in *CLOTHED IN MUSCLE*. I must have made it about the same time—or maybe a year later. Anyway I am dating it from Bob (Cowan)'s title, 1983. Also featured is a rag doll and my forearm which Mary Lou in a hand wrestling match puts down.

It also features my special technique of being lucky with mistakes. In this case I am clear as to what the mistakes were. The camera (since stolen) had a mechanism for opening the lens

for focusing and then closing it—if one remembered—so that when the shooting began it was at the f-stop chosen before (or it could be afterwards). But I often forgot—because of old age or excitement. As a result there was decisive over-exposure until I remembered. In this film the pattern of forgetfulness and remembrance of things past forms a type of design or contra-puntalism. If one thinks of the filmmakers not making mistakes but being brilliantly manipulated by extraterrestrial forces then the accident-created design is acceptable as a way of making the visuals exciting.

1983, 16mm, color/si,  
6m, \$12

### The Woman When Sacred

"THE WOMAN WHEN SACRED is Gutman's ultimate statement regarding womanhood. Actress Jessie Holladay Loft (formerly Duane) is pictured nine months pregnant in naked repose. Gutman's cinematography reveals the glowing light of new life lodged in her belly. It is an amazing several minutes of cinema where loving is touching the living giving.

"Jessie is also the 'actress' in *BOLEX* (1974) whom Gutman introduces to the audience in that film. She went on to 'star' in *THE MARCH ON PARIS 1914 OF GENERAL OBERST ALEXANDER VON KLUCK AND HIS MEMORY OF JESSIE HOLLADAY* (1976), *THE EROTIC SIGNAL* (1978), *SAPPHO* (1979), as well as hundreds of camera rolls and still photographs which Walter took of her from the time of *BOLEX* onward until 1981-82. I have never personally met her—almost once—but as you can see in these films, she is extremely beautiful—and, as Vincent Canby once noted, stands out from the usual Gutman women for her

'petite-ness.' I think Walter loved her the most as the ideal woman, but who's to know.'—Bruce Posner

1986, 16mm, color/si,  
6m, \$15

### Guttenplan, Howard

#### Western Diary '75

Filmed in Colorado, Los Angeles and San Francisco in the summer of 1975.

"The various locations are not recorded as sentimental reminders of pleasurable visits, but are in the final analysis captured moments of awareness of contrasting textures, forms and color as seen spontaneously during his walks with the camera. The people walking by seem almost choreographed. They create patterns for the eye to the same extent as the inanimate objects do. Rich densities of color-contrasts are placed adjacent to each other. Sometimes a solid field of color will be juxtaposed with a short burst of fragmented movement only to return to a solid color field again. Slow movements, fast movements, no movement at all are unified into a total pattern. Shifting movements composed within the limits of the frame area are contrasted with verticals, softness against hardness, shadow images against real images.

"Guttenplan knows exactly when to cut away from one to the other. He creates a visual flow of rich impressions of singular intensity."—Bob Cowan, *Take One*

1975-1976, 16mm, color/si,  
17m, \$40

#### European Diary '78

Filmed in Southern France and Paris in late August and early September, 1978.

"...a plastic idea in each shot, the brilliant diary of an eye."—Dominique Noguez, *Nouvel Observateur*, Paris



## Guttenplan

"The fragmentary and random aspect of Guttenplan's images, and the continual readjustment of their relationships through permutation and variation leave us unsure about the completeness of the film. Guttenplan seems to have preserved intact the record of a search for aesthetic structure. And by shattering perspectival space and penetrating to 'chaos,' he has not only freed himself to make a new and unique spatial order but has suppressed the tunnel-vision of nostalgia which, a decadent form of the Fall from Grace, is premised on the wholeness of the past.

"Through its power to retain images of temporally and spatially discontinuous moments of consciousness, each replete with the uncertainty that consciousness will continue, the film redeems Guttenplan's past experience in a form equivalent to the uncertainty and incompleteness of the present. Each time he looks at his film, he confronts the image of his own consciousness, gains double access to his own presence, is offered another chance to decipher order in 'chaos' and thus to complete his own meaning."—Alister Sanderson, *Millennium Film Journal*

1978-1979, 16mm, color/si,  
13m, \$30

## European Diary '79

(Criss-Crossings)

"Guttenplan is the Artist-as-Traveller, whose camera collects his consciousness. He calls this cinematic mode 'shooting in stride.'

"Guttenplan edits successfully in-camera because he possesses what might be called a 'proleptic' sensibility: having the capacity to perceive his immediate environment as syntactically stable, he is capable of anticipating image relationships. It is one of the great pleasures in his work to recognize this mathematics of instinct, this genius for

seizing on discoveries made in the act of shooting and, as if testing hypotheses, for elaborating them into visual modes."

—Alister Sanderson, *Millennium Film Journal*

1979, 16mm, color/b&w/si,  
16.5m, \$40

## San Francisco Diary '79

(Shadow Trail)

One week in November 1979, some of the time spent in the house of Carmen Vigil.

"After viewing an entire program, one comes away not with memories of specific locations where the shooting was done, but rather with the feeling that one has experienced a journey through his mind's eye."—Bob Cowan, *Take One*

1979-1980, 16mm, color/si,  
8.5m, \$25

## Haack, Warren

### Intrusion

INTRUSION attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow-man. Achieving this through symbolism, the film takes place in the re-telling of a very old story. Throughout time, man has had insensitive feelings towards his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machine-like movements of the clay people. They start out blind, and end blind; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony."

16mm, b&w/so,  
8m, \$15



Selective Service System by Warren Haack

### Nemesis

"Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly, but, it appears, inevitably, we are courting disaster."—Carl Jung

16mm, color/b&w/so,  
9m, \$15

### Selective Service System

Since 1956, the United States has been involved in a ground war in Asia. The American commitment has led to an ever increasing involvement in that area of the world—despite growing dissatisfaction here at home. To implement this country's mobilization, the Draft System has been stepped up. It is a system which makes virtually no exemptions for those who feel this war is immoral and unjust. These young men must either serve in a war in which they do not believe, or face the bleak alternatives to service. Some have chosen prison. Some have sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

Awards: Fifth National Student Film Festival, N.Y., First Prize—Documentary, 1970; Premiere at



Lincoln Center for the Performing Arts; Foothill Film Festival, First Prize—Documentary, 1970; Ann Arbor Film Festival, First Prize—Documentary,

1971. 16mm, color/so, 13m, \$25

## El Dia Tarasco

In the center of Mexico, in the center of Lake Patzcuaro, lies the island of Janitzio. For centuries the stronghold of Tarascan Indian culture, its inaccessibility has served well to protect their cherished traditions. Here, in the Fall of 1981 came Bob Freimark, professor of Art and Chicano Studies at San Jose State and Warren Haack, filmmaker, to capture the spirit and meaning of Dia de los Muertos—Day of the Dead—before its significance is diminished by oncoming tourism and so-called progress.

This 27-minute color film focuses on the making of folk art for *ofrendas*, the preparation of grave sites, as well as the history of the "Day of the Dead." It is a perfect teaching aid to stimulate interest and is well-researched concerning the many aspects of this important holiday and tradition.

16mm, color/so, 27m, \$45

## Hallinger, David

### George Kuchar: The Comedy Of The Underground

Co-director: Gustavo Vazquez.

In an essay on the burgeoning new American cinema, discussing the "underground" or American anti-establishment filmmaking movement in 1967, Jack Kroll of *Newsweek* wrote, "George and Mike Kuchar, the first holy innocents of the underground, are in some ways the most astounding members of the avant-garde cinema."

GEORGE KUCHAR: THE COMEDY OF THE UNDERGROUND is a

new documentary that brings attention to George Kuchar, the Bronx-born, comedic genius of underground cinema. This film portrait captured the 40-year-old filmmaker chronicling his career as he flips through his scrapbook in his apartment decorated with kitsch art, and introduces a retrospective of his films at a San Francisco film tribute. To provide an overview of Kuchar's style, clips from a select group of his 59 films—THE DEVIL'S CLEAVAGE, A REASON TO LIVE, and ECLIPSE OF THE SUN VIRGIN—are included. Also included is the classic HOLD ME WHILE I'M NAKED (1966) which brought George critical acclaim as the satirist of the underground movement, depicting sexual frustration while parodying the early, elaborate Hollywood productions.

1982, 16mm, color/so, 66m, \$150

## Halprin, Anna

### The Bust

Filmed by KQED-TV, San Francisco.

This film records a performance that grew out of a Community Workshop project in which workshop members went out into the neighborhood. During the course of the performance, several members of the Workshop were arrested—for allegedly bizarre behavior on the street.

16mm, b&w/si, 10m, \$12.50

### How Sweet It Is

A film documenting the way in which multi-racial participants in the San Francisco Dancers' Workshop summer session collectively created a ritual around the sharing of food as a way of acknowledging their sense of the communal aspects of their life. The ritual takes place in a wooded grove at the foot of Mt. Tamalpais, about 20 miles north of San Francisco. The first part

of the film shows the creation of the ritual and the second part, the performance. Filmed by Roundhouse.

16mm, color/so, 12m, \$20

## Parades And Changes

Filmed by Anne Arneborn.

Part 1: An environmental dance in which the dancers relate to space and objects in it, including trapdoors in the floor and ceiling, scaffolding, and a weather balloon.

Part 2: "Paper Dance" performed by dancers in the nude. Dancers tear large rolls of paper creating a rhythmic, sculptured image of naked bodies and forms of the paper.

Performed in 1965 in Sweden and at Hunter College in 1967.

16mm, b&w/so, 40m, \$45

## Right On (Ceremony Of Us)

Filmed by KQED-TV, San Francisco.

The film documents the intense encounter of an all black group from Watts and the all white Dancers' Workshop community in a ten day workshop conducted by Anna Halprin. The film records the group's experience of one another through movement encounter situations, discussions of their reactions to one another. It includes some sections of the theater piece eventually presented at the Mark Taper Forum in Los Angeles.

16mm, b&w/so, 30m, \$35

## Hammer, Barbara

### A Gay Day

A satire on lesbian monogamy.

1973, 16mm, color/so, 3m, \$6

## Sisters!

A celebration and collage of lesbians, including footage of the Women's International Day march in S.F. and joyous dancing from the last night of the second Lesbian Conference where Family of Woman played; as well as images of women doing all types of traditional "men's" work.

1973, 16mm, color/so, 8m, \$15

## Dyketactics

A popular lesbian "commercial," 110 images of sensual touching montages in A, B, C, D rolls of "kinaesthetic" editing. "The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of lovemaking sensually and artistically captured."

—Elizabeth Lay, *Plexus*

1974, 16mm, color/so, 4m, \$15

## Jane Brakhage

A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker, Stan Brakhage.

1974, 16mm, b&w/so, 10m, \$20

## Menses

A wry comedy on the disagreeable aspects of menstruation where women act out their own dramas on a California hillside, in a supermarket, in a red-filtered ritual of mutual bonding. MENSES combines both the



## Hammer

imagery and the politics of menstruation in a fine blend of comedy and drama.

1974, 16mm, color/so,  
4m, \$15

### Women's Rights Or Truth Is The Daughter Of Time

An autumnal celebration of colorful fall leaves, brooks and bathing, chanting circles and tree goddess rites. Shot on witch's land in Northern California, it is a woman celebrating woman and nature film with the poetry of Elsa Gidlow accompanying.

1974, 16mm, color/so,  
8m, \$15

### "X"

A profound and powerful experimental, personal film of one woman's despair, rage and exhibitionism; a baroque fugue of identity chanting growing from women's pain to a holistic, self-healing naming ritual.

1974, 16mm, color/so,  
8m, \$20

### Psychosynthesis

The sub-personalities of me, my baby, athlete, witch and artist are synthesized in this film of impositions, intensities, and color layers coming quietly together through the healing powers of natural touchstone.

"...I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work."  
—Tom Dowling, *Washington Star*

"Ms. Hammer, a feminist artist in a male-dominated industry, is clearly someone who has ideas which go beyond male-female roles into the very nature of the film experience. Her awards and prizes include the Louise Riskin Prize and her short films are nationally distributed and have received praise at the New York Women's Experimental Film Festival, the Women's Media

Festival and the Pasadena Film Forum, among others."—Ron Cowan, *The Oregon Statesman*

1975, 16mm, color/so,  
8m, \$15

### Superdyke

A comedy about a troop of shield-bearing Amazons who take over city institutions before relaxing in the country.

"SUPERDYKE took women into the streets when Barbara armed a platoon of vagina warriors with Amazon shields in an attempt to overthrow San Francisco. They marched through City Hall, usurped the bus lines, demythologized the consumer mentality at Macy's (to the recorded astonishment of casual shoppers), and wandered through the erotic art museum. Barbara's frenetic handheld lens caught the startled reactions and the glee of the participants. SUPERDYKE has a home-movie quality to it, but its committed and loose moments in the playground confirm its comic rationale."—P. Gregory Springer

1975, 16mm, color/so,  
20m, \$40

### Moon Goddess

Made with Gloria Churchwoman.

Two women search for the feminine creative spirit guided by moon power and mutual respect in a barren, desert land.

"MOON GODDESS couples an American Indian woman (bare-breasted, ornamented, ageless) with a stark desert landscape—filmed so precisely that at times the blending elements take on aspects of a Dali Dreamworld, or a taut moment in a Japanese film."—Cecile Starr, *The Soho Weekly News*

1976, 16mm, color/so,  
15m, \$35

### Women I Love

WOMEN I LOVE is a series of cameo portraits of the filmmaker's friends and lovers intercut with a playful celebration of fruits and vegetables pixilated in nature. Culminating footage evokes a tantric painting of sexuality sustained.

1976, 16mm, color/so,  
27m, \$50

### The Great Goddess

A child, two youths, a mother and three crones spin spirals, joining rituals of birth, death and rebirth. Filmed in Mendocino, California, where the water snake, a female symbol, appeared on each shooting day, where the river flooded the sand spiral, where earth, air, fire and water meet.

"The power and magnitude of this film, imaging the growth and movement of girl child to full womanhood and finally to the stature of goddess, left me feeling deeply and most personally touched."—Elizabeth Lay, *Plexus*

1977, 16mm, b&w/so,  
25m, \$50

### Multiple Orgasm

A sensual, explicit film that says just what it is plus visual overlays of erotic rock and cave formations.

"Profoundly satisfying."—Judy Whitaker, *Chicago Filmmakers*

1977, 16mm, b&w/si,  
10m, \$20

### Double Strength

A poetic study of the stages of a lesbian relationship by two women performance artists from honeymoon, through struggle, to break-up, to enduring friendship. Starring Terry Sendgraff on trapeze.

"The poetry of Barbara's images carries us through the duration of a relationship: its intensely

erotic beginnings, its sense of serenity, its playfulness and comedy, and its closure—the alienation, pain, anger and loss of contact. The death of the body, a theme tenderly interwoven into the ageless strength and agility of Terry Sendgraff's body, becomes the death of a relationship, a closing out, a leaving of the body behind. The body becomes a source of life. Its movement, grace, pain and happiness are contrasted with the inertness of things and the stillness of photos that merely document the brief passage of light."  
—Jacquelyn Zita, *Jump Cut*

Awards: Oberhausen Film Festival; San Francisco Film Festival.

1978, 16mm, color/so,  
20m, \$40

### Eggs

Matriarchal symbols of wholeness appear everywhere in nature, evoked by a goddess figure.

"EGGS, a very creative film, combined the striking imagery of everyday chicken eggs placed in the settings of everything from apple trees, to pumpkins, to a sandy beach accompanied by koto music."—Rollins Sandspur

1978, 16mm, color/so,  
10m, \$20

### Home

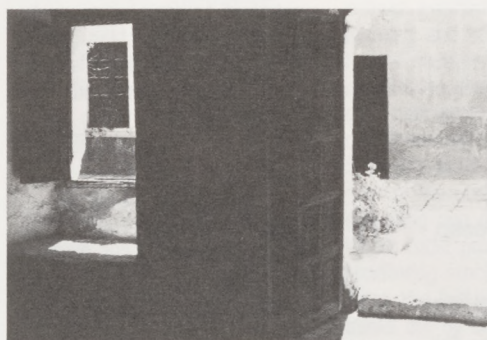
Returning to the home, the grammar school, the high school, university and church where the filmmaker marries, the filmmaker asks her father and grandmother to spontaneously tell stories about who she was as a little girl. Shot with infra-red color stock and bi-packed to offset a graphic line illustrating the two-dimensionality of a flat, middle class child's life in Los Angeles.

1978, 16mm, color/so,  
12m, \$25





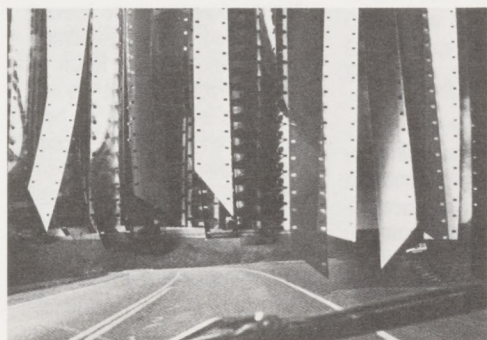
**Parisian Blinds** by Barbara Hammer



**Arequipa** by Barbara Hammer



**Barbara Hammer shooting Pools**  
(photo by Barbara Klutinis)



**Tourist** by Barbara Hammer



**Bent Time** by Barbara Hammer



**Stone Circles** by Barbara Hammer



**Audience** by Barbara Hammer



**Optic Nerve** by Barbara Hammer



## Hammer

### Sappho

Using the 6th century B.C. lyricist's poetry, a group of women unwrap the papyrus gauze of the lesbian goddess and bring her to life. Made by Barbara and six students, together at the Women's Building in Los Angeles.

1978, 16mm, color/so, 7m, \$20

### Available Space

I had a dream of Pyramid Lake, of space, of freeing the rectangular film screen to a more liberated space, of escaping the confines of the frame, the "domestic house." In AVAILABLE SPACE I push the limits of restriction in eight different sections and eight different ways. When I perform this film it is projected from a rotary projection table and the eight sections are projected on eight different surfaces of the "available space" from ceilings to walls, to floors and outside windows onto snow or garage doors. The audience must move to see the images. This was the beginning film in a series of attempts to empower, activate, "make blood rush through the veins" of the viewing public.

1979, 16mm, color/so, 20m, \$40

### Dream Age

A 70-year-old lesbian feminist, seeing little change in the society after years of work, sends out her 40-year-old self on a journey which takes her around the perimeters of the San Francisco Bay. During her quest she encounters aspects of her personality: the guardian angel who has all that she needs; the seductress who leads her astray; the wise woman of goddess secrets who she meets underground. The film culminates in a visual crescendo ascending the tower as the heroine's hair is painted white by her counterparts. A dream vision film telling

that the quest must go on.

1979, 16mm, color/so, 12m, \$25

### Our Trip

"Feminist filmmaker and performance artist Barbara Hammer has celebrated her recent trip to Peru with her friend Corky Wick through a diaristic animation of photographs they took during their travels. Landscapes and portraits are given growing patterns of framing and texture with magic markers and tempera paint, expressing the richly evocative folk art of the Incan people they saw as we hear their native music resonate on the soundtrack."—Anthony Reveaux

Awards: Bay Area Filmmakers Showcase, 1981; San Francisco Film Festival.

1980, 16mm, color/so, 4m, \$15

### Arequipa

"Shot in the Peruvian convent of Santa Catalina, AREQUIPA analogizes the building blocks of film (frames, color and black and white stocks, negative reversal, superimpositions) to the frames of architecture (doorways, windows, walls, corridors). The confinement of the frame, the convent, changed for Hammer as she realized there could be beauty and a self-willed delineation of activity within the 'imprisoning' frame."—Kathleen Hulser, Centre Pompidou Brochure, 1985.

1981, 16mm, color/b&w/si, 10m, \$20

### The Lesbos Film

In Summer of 1980 the Aegean Women's Studies Institute held eight week sessions on the island of Lesbos in the Aegean Sea. We studied poetry with Deena Metzger, Women's Spirituality of the Classic World with Carol Christ, Writing with

Valerie Miner and I taught Film-making. This film documents the experiences of a group of U.S. for the most part feminist students in a Special European Setting celebrating the lyric heritage of Sappho and her writing, the village of Molivos, on the island of Lesbos, Greece, where we lived, issues of class and race and "ethnic chauvinism" as well as the ideology of feminist education.

1981, 16mm, color/so, 30m, \$60

### Machu Picchu

An inspired, constantly moving camera traces the rocks, the patterns, the layers, the structure of the Incan City and Temple in the Peruvian Andes.

1981, 16mm, color/so, 15m, \$30

### Pictures For Barbara

A new friend. A new film. Transcontinental: Oakland to Plainfield, Vermont. Transpersonal: my house to yours. The fall leaves turned as our spirits transformed. Won't you come visit me?

"Two Barbaras (one of whom is Hammer on the west coast, and a friend named Barbara on the east coast) exchange letters and Polaroid pictures.

About women's strength, spirituality and the violence of the external world."—Judy Whitaker, Chicago Filmmakers

1981, 16mm, color/so, 10m, \$20

### Pools

Made with Barbara Klutinis.

"POOLS is a pictorially and technically impressive sampling of spectacular swimming pools at W.R. Heart's San Simeon and manages to validate itself from within, or at least within its own frame of identification."—Richard T. Jameson

My aesthetics in co-making POOLS with Barbara Klutinis was to bring an experiential and physiological sense of the body to the members of the audience watching the film in terms of the locations, the swimming pools designed by the first woman architect to graduate from the School of Beaux Arts in Paris, Julia Morgan. I want the viewers to have the experience of swimming in architectural space for two reasons. First and foremost, I want to activate my audience, I want them to come alive, not be passive through watching cinema and then to extend that "aliveness" into their lives through conscious expansive living and responsible politics. The second reason I swam and filmed in those pools was to break a taboo. No visitors are allowed to swim in these gorgeous examples of Morgan's work. At least by getting permission to swim there myself with an underwater camera I could extend through vision this extraordinary physical experience.

1981, 16mm, color/b&w/so, 8m, \$30

### Sync Touch

A lesbian/feminist aesthetic proposing the connection between touch and sight to be the basis for a "new cinema." The film explores the tactile child nature within the adult woman filmmaker, the connection between sexuality and filmmaking, and the scientific analysis of the sense of touch.

"At the opening we are listening to an 'expert' speaking—someone who knows about touch and erogenous zones, about the erotic—yet the emphasis is on her 'knowing' and what she knows 'about' rather than on her 'experiencing.' Hammer undercuts the monologue with intense and extraordinary close-ups of areas of the woman's face and neck, her



teeth and lips, her ears. The viewer becomes so absorbed in the details of this closeness, the closeness of a lover seeing the face of her friend, that the words become lost in feeling and experiencing the closeness itself. The other way this works is to make the viewer want to touch, to become involved for, as the speaker says, touch precedes sight in the new-born child, and sight becomes a connexion between the actual touch and understanding what it means."

—Cath Dunsford, *Alternative Cinema*

1981, 16mm, color/so, 12m, \$30

## Audience

A film of feminist audiences in London, England at the Filmmakers' Co-op; San Francisco at the Roxie Theater during Gay Pride Week; Toronto, Canada at The Funnel; and Montreal, Canada at McGill University.

I wanted everyone to speak for herself. I wanted to sow the diversity of feminist audiences, the sophistication, the thoughtfulness, the fun-loving spirit, the flirtations, the detailed, the subtle.

I wanted my audience to make their own film.

In a time of national borders and increasing geographic chauvinism, I found images of women transcending boundaries and cultures and at the same time acting as spokespeople for cultural difference.

"Cheers to festival entrant Barbara Hammer, whose newest film looks at reactions to her own work—fresh and unrehearsed—among women in 4 different cities... Were AUDIENCE given the context of a Hammer retrospective, I'm sure it might have taken on a new shape and even greater interest."—Edward Guthmann, *The Advocate*

1982, 16mm, b&w/so, 33m, \$60

## Pond And Waterfall

"The camera eye is like an amphibian that sees on two levels in its journey from underwater in a safe pond down to a violent, turbulent ocean. Early in the silent film shot north of San Francisco we see an homage to Monet's Nymphs in the faded raspberry color of the step-printed underwater lilies. The painterly effects of the printing make the water seem viscous. Pushing through clouds of fish eggs, fronds and algae, the camera establishes a sense of intimacy and connection in a natural ecosystem. But this amiable underwaterscape acquires ominous overtones as the camera/amphibian surfaces. Splashes strike the lens, and the rock of the ocean surf is destabilizing and disorienting. One of the most provocative foreshadowing ambiguities occurs when the half-submerged camera tracks the tip and slosh of the horizon, echoing the mood change from underwater confidence to vulnerability to natural forces, a passage from balance to defiance."—Kathleen Hulser, Centre Georges Pompidou Brochure

1982, 16mm, color/si, 15m, \$30

## Bent Time

A one-point perspective visual path across the U.S. beginning inside a linear accelerator—or atom-smashing device—and traveling to such high-energy locations as the home of an ancient sun calendar in Chaco Canyon, New Mexico; the site of Ohio Valley Mound cultures; the Golden Gate and Brooklyn Bridges; and beyond. Scientists have noted that light rays curve at the outer edges of the universe, leading them to theorize that time also bends. Inspired by this idea, Hammer used an extreme wide angle lens and "one frame of film per foot of physical space" to simulate the concept of bent time. The film is accom-

panied by Pauline Oliveros' original score for voice and accordion, "Rattlesnake Mountain."

1983, 16mm, color/so, 22m, \$50

## New York Loft

"Both NEW YORK LOFT and DOLL HOUSE convey a strong sense of resourcefulness, this 'making something' out of interiors, specifically domestic spaces. And domestic they are, in an avant-garde sort of way. The filmmaker gives plentiful evidence of arranging things, moving them, adjusting, placing, and replacing. First are poles and sticks found; second is fabric, sheets, pillows; in a third section we see round things. Circular magnets, machine parts, film cans and the like eventually become visually paralleled with the camera lens itself. The lens is seen as Barbara films into a round mirror. How different are the visions of this woman-with-a-movie-camera from Vertov of sixty years ago! Each extols the camera-eye, but Hammer replaces Vertov's sociopolitical kino-truths with adventures in domestic space."—Claudia Gorbman, *Jumpcut*

1983, 16mm, color/b&w/so, 9m, \$35

## Stone Circles

"In STONE CIRCLES, Hammer really leaves 'nation' as well as 'era' and creates a film poem on the prehistoric stone cultures of Britain. She films dolmens and Druid rock formations, including Stonehenge. An introductory section shows excerpts from books and diagrams which in their way document these stones and explain the stones' origins. Hammer takes the diagrams and playfully animates these scientific 'scale models' by filming colorful arrangements of small stones, clods of dirt, sticks, and grasses. She brings an animism to the subsequent images of the structures themselves, and this

animism seems just as valid an approach to the stone formations as the historical/scientific speculations regarding their significance."—Claudia Gorbman, *Jump Cut*

1983, 16mm, color/b&w/so, 10m, \$35

## Doll House

Rapid montage shows a plethora of objects all arranged in, or with reference to, the central prop of a dollhouse. We see whimsical references to domesticity (kitchen implements), clothing (shoes), the housing situation (want ads), feminist film (Annette Kuhn's book *Women's Pictures*), relationships, claustrophobia. The final shots show the dollhouse outside, up in the branches of a tree—by the effort of cinema, the dollhouse has become a tree-house. This thematic movement mirrors the movement of Barbara Hammer's films in the last few years: from preoccupation with inside/the body, to a claiming of outside/the landscape."—Claudia Gorbman, *Jump Cut*

1984, 16mm, color/b&w/so, 3m, \$25

## Parisian Blinds

"PARISIAN BLINDS and TOURIST investigate the nature of spectator perception in an unfamiliar environment. Manipulating the movement of the film direction on the screen much like a camera shutter and the motion of Venetian Blinds that open and close, Hammer questions the perceptual experience of mass tourism as the Bateau Mouche endlessly circles the Ile de la Cite. The content is the perpetual forestalling of experience embedded in the form of the abbreviated glance the film editing allows."—Kathleen Hulser, Centre Pompidou Brochure

1984, 16mm, color/b&w/si, 6m, \$25



## Hammer

### Pearl Diver

PEARL DIVER is about the frustration of communication between two women who try to tell each other "I love you" underwater making humorous a very wet situation. Filmed in Super-8 in Baja, California and rephotographed in 16mm to emphasize the quality of light underwater and the dual nature of living in both air and water reflective of the female experience of living in a man's world.

1984, 16mm, color/so, 5m, \$20

### Tourist

"The slide of the image into politics finds concrete expression in the film TOURIST as the word 'spectacle' nestles in the Hollywood Hills like an Edward Ruscha painting. Psychic desires of 'tourists' permeate the architecture of seeing. The fleeting spectacle is a series of imaginative possessions, a conquest through the gaze accented by the shots fired on the video arcade game soundtrack. The tourist 'look' is as ephemeral as the animation of the collage suggesting a miniaturizing and glazing of the grandiose wonders of the world."—Kathleen Hulser, "Frames of Passage: Nine Recent Films of Barbara Hammer," Centre Pompidou, Paris.

Shown: 1988 "Film and Text" Exhibition, Centre Pompidou, Paris.

1984-1985, 16mm, color/b&w/so, 4m, \$25

### Optic Nerve

Sound score by Helen Thorington.

"Barbara Hammer's OPTIC NERVE is a powerful personal reflection on family and aging. Hammer employs filmed footage which, through optical printing and editing, is layered and manipulated to create a compelling meditation on her visit to her

grandmother in a nursing home. The sense of sight becomes a constantly evolving process of reseeing images retrieved from the past and fused into the eternal present of the projected image. Hammer has lent a new voice to the long tradition of personal meditation in the avant-garde of the American independent cinema."—John Hanhardt, 1987 Biennial Exhibition Catalogue, Whitney Museum of American Art, New York.

Awards and screenings: Whitney Museum of American Art Biennial, 1987; Ann Arbor Film Festival, First Prize; Experimental Film Coalition Film Festival, Third Prize; Festival des Filmes des Femmes, Creteil, France.

1985, 16mm, color/b&w/so, 16m, \$50

### Place Mattes

Sound score by Terry Setter. Traveling mattes of the artist's torso, limbs, and extremities in Puget Sound, Yosemite and the Yucatan. Her attempt to "touch" nature is removed and blocked between figure and ground setups by the optical printer's flatness of planes.

As the figure and ground are presented as two planal relationships, flattened and made two-dimensional through optical printing, so the artist (figure) is unable to touch the natural environment (ground) in Puget Sound, Yosemite and the Yucatan, yet finally comes to rest in the interior space of a restaurant.

1987, 16mm, b&w/color/so, 8m, \$25

**Special Video Sale Package:** WOMEN LOVING, Vol. 1: DYKETACTICS, DOUBLE STRENGTH and WOMEN I LOVE

color/so, 45m, sale VHS: \$59.95

## Hansen, Brian

### Speed Of Light

The Kennedy assassination set off a shock wave which rippled through the collective American psyche with such force and similitude that its function as a broad-spectrum rupture broke the post-WWII, post-Korea cold war era American Dreams wide open, revealing mass-conscious anxiety and a national identity crisis. The suddenly perceived vulnerability and the emasculation of the presidency led to certain repercussions—in general: Vietnam escalation, Nixon, Ford.

Pre-assassination America (September, 1963), the time frame of this film, reveals a culture feeding on itself, through the interstate highway system, like a snake on its own tail, unaware; like a figure before a mirror, but without recognition...The speed of light becomes the structural metaphor of the film, the only physical absolute; masses approaching a critical velocity, a theoretical point never realized.

"Hansen's considered use of the wide-angle lens, his obliquely angled framing, and his low-key sound mix create and sustain a chilling sense of impending doom... Working the desert glare with underwater rhythms, Hansen is a filmmaker whose future should be watched with interest."—Amy Taubin, *Soho News*

1981, 16mm, color/so, 30m, \$60

## Haslanger, Martha

### Focus

A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

1972-74, 16mm, color/si, 3m, \$5

### Syntax

As the word "syntax" implies, this film deals with the way in which images and sounds come together. However, its main concern goes deeper, and resides within a more personalized syntax: a process of retaining, recalling, and replaying. The film is a narration of the process of retaining a narration.

"This apparently simple film is in reality an elaborate exercise in movement, lighting and editing, which eventually creates the visual climaxes of the film—trying to approach our sub-conscious."—Mira Liehm, Director of Shorts, Mannheim

Awards: Knokke-Heist '75; Whitney Museum of American Art; London Filmmakers Co-op; Berlin Arsenal; Munich Stadtmuseum.

1974, 16mm, color/so, 13m, \$25

### Frames And Cages And Speeches

—About frames and framing, cages and caging, speeches and speaking—an experimental film (a seven-act "play") dealing with a medium's narration of us and our narration of it. FRAMES are developed according to the stories one believes in, CAGES re-form experience into expression, and SPEECHES translate what we know into narration. An extension of work begun in the film SYNTAX.



Toured with the Arts Council of Great Britain's "Films by American Artists."

1976, 16mm, color/so,  
13m, \$25

### Lived Time

Through a silent flow of images, this film describes the passage of experienced time—as much by its edited rhythms as by its pictorial subject matter. As you play the film back (remember it), it may take on narrative qualities, or it may persist without a supporting story, depending upon your needs. On its narrative level, two characters flow in opposition to the flow of events. On its non-narrative level, it concerns foreground and background, promixity and pace.

Shown: Biennial, Whitney Museum of American Art.

1978, 16mm, color/si,  
15m, \$25

### Circus Riders

There are three characters in CIRCUS RIDERS: the ventriloquist, the deaf-mute, and the mime. They tell the story of story-making, riding a circus-go-round of show-and-tell. As these three find out, story telling demands perspective. The more they tell, the more distanced they are forced to become. And conversely, the more they stay within the subjectivities of their stories, the less they lose of their present and the less is their need to tell.

Shown: San Francisco Art Institute Film Festival; Berlin Film Festival; Biennial, Whitney Museum of American Art; Festival International du Jeune Cinema.

1979, 16mm, color/so,  
18m, \$30

### The Revolution

THE REVOLUTION is a film of

appropriation...that is, of politics. It seizes, then installs what it has claimed into its own system. All its characters (Jim Jones, Galileo Galilei, Patty Hearst, Mao, Joseph McCarthy, Joan of Arc, Bertoldt Brecht, et al.) are familiar with CAUSE and THEATER. Forming or being formed by the image of the revolutionary, they together describe a partially fictional legend that is history, drama, mythos, aggravated fantasy and the five o'clock news. It is what we become after the pieces are re-puzzled, after the heroics fade, when the fictions of revolution settle into reality.

1979-83, 16mm, b&w/so,  
39m, \$75

### Haxton, David

#### Landscape And Room

LANDSCAPE AND ROOM incorporates negative color image. Line drawings are made with strings in planes that progress back in space away from the film screen. The film begins with a line drawing of a landscape covering the screen. A performer then makes a line drawing of a room on top of the landscape. At this time the performer eliminates the landscape by cutting the strings that form the landscape. Holes are then cut in a large piece of paper that blocks the space behind the landscape. The cutting of the paper reveals a drawing of a cube further back in the space. The cube appears to be behind the room. Lines of the room are erased so that the cube appears to be in the room. The strings of the room are then cut leaving only the cube. Another piece of paper blocking the space further back is removed revealing another landscape similar to the first. The cube now appears in the landscape.

Award: Ann Arbor Film Festival.

1978, 16mm, color/si,  
12m, \$40

### Haynes, Doug

#### Choo Choo

The Choo Choo Fan is a toy I found resting atop the cabinet of my friend's toilet. On the Fan is a drawing of a man's head facing a woman's head, each furnished with a thin chain to serve as a flexible face. An animated film ensued, inspired by the whacky faces created by manipulating the chains.

Shown: Los Angeles Filmex; Athens International Film Festival.

1975, 16mm, b&w/so,  
3m, \$8

#### Breaking

This film explores the process of "people-breaking," as seen through the violation of emulation, the damning of neutral images, and the pain of assembling a nightmare.

"In the building up of image after image, and in the construction of the soundtrack's psychological impact, (Haynes) succeeds in presenting an amorphous, dream-like atmosphere." —David Gerstein, Eye Music

"We are given an expressionistic collage of faces and places... none of which draw the film out of its angst. But what emerges out of the chaos is a recognition—we are seeing a mind and memory reconstructing itself, trying to find a stasis, but being pushed ahead relentlessly with no points of reference except repetition of images...we have a visual and intense look into a particular type of semi-neurotic stream of consciousness. It's a moving film [by] what it opens up in ourselves, in our own confrontation with the past and present." —Michael Keating, Santa Barbara News and Review



**The Revolution** by Martha Haslanger



## Haynes

Award: Honorable Mention, Bellevue Film Festival; Shown: Athens International Film Festival.

1975, 16mm, b&w/so, 8m, \$15

### Common Loss

A film of animated cut-out photo collages, alternating between representational illusions and the contexts of their creation. I've tried to weave several narrative themes into an alluring tapestry; themes concerning the inhibiting of human qualities and functions such as imagination, play, self-expression, and wholeness. The film also deals with the quandary of an inhospitable womb.

"Haynes' richly imaged display of kinetic, cut-out illustrations follows well the tradition of collage animation established by...Larry Jordan. As in the static collages of Max Ernst and Jess Collins, surrealist combinations of figures and backgrounds question new meanings of familiar forms. Here, a newborn survives through learning amid landscapes of butterflies and watches, the natural and the crafted."—Anthony Reveaux

In COMMON LOSS, filmmaker Doug Haynes uses his incredible cutout animation technique to create a delightful, yet alarming picture of the conditioning and repression faced by individuals in a world of conformists."—Mark Page, *Frameline*

Award: San Francisco Art Institute Film Festival, 1981. Shown: Los Angeles Filmex; Mill Valley Film Festival; Bay Area Filmmakers' Showcase.

1979, 16mm, color/so, 15m, \$25

## Helm, Nan

### Mr. President

An outrageous spoof of American bureaucracy, justice, and Ronald Reagan, MR. PRESIDENT tells the story of a young boy who accidentally triggers a full-scale FBI surveillance program aimed at his unsuspecting family. The espionage begins when the family dog, named Mr. President, is mysteriously kidnapped at the local mall. Suspecting the family of plotting to kidnap the real President, two undercover FBI agents arrive at the Auer house posing as cable TV installation experts, and proceed to install tiny surveillance cameras in every TV in the house. They then sit nearby in their high-tech surveillance van watching and reporting to their superiors on every suspicious move the family makes.

The Auer's nine-year-old son, Danny, first discovers the van, and then devises a plan to foil the intruders. His efforts save the family in the short run, only to convince Washington that the suspected nest of spies in Bay Shore have access to an even more advanced technology than their own.

Awards: Silver Award, Houston International Film Festival, 1987; Honorable Mention, Baltimore International Film Festival, 1987; selected as Finalist, Melbourne Film Festival, Australia, 1987.

1987, 16mm, color/so, 33m, \$45, sale \$395

## Henny, Leonard

### Black Power, We're Goin' Survive America

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films. Camera: Steven Lighthill and Leonard Henny. Editing: Kees Hin. Speech by Stokely Carmichael. Dancing

by Uzozi Aroho Dancers and Company, Birth of Soul Dancers.

Portrait of the struggle for black liberation, the African heritage of American Blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else..."

16mm, color/so, 15m, \$25

### But What Do We Do?

Many scientists and engineers who work on military R and D projects became concerned about the contributions of their work to the United States' role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. BUT WHAT DO WE DO? is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: the news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors, and "peace games" of non-violent civil defense.

### BUT WHAT DO WE DO?

challenges students, engineers, and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

16mm, color/so, 18m, \$25

### Dead End Street?

Lonnie Ward, an ex-convict and Black Panther, experiences college life in America. He helps found a Black Student Union, which creates a political storm on campus. Later he goes back to the black community to help bring black consciousness to his friends who didn't go to college.

1970, 16mm, color/so, 17m, \$25

### Peace Pickets Arrested For Disturbing The Peace

Credits: A film by Leonard Henny. Singing, clapping, speak-out: Joan Baez. Songtext: Bob Dylan. Reporting: Colin Edwards. Editing: Kees Hin.

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 20 pacifists.

16mm, color/so, 6.5m, \$10

### The Resistance

Produced by Leonard Henny in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera: Leonard Henny. Editing: Kees Hin. Speak-out by David Harris and members of The Resistance. Complicity statements by friends of The Resistance. Songs by the band of the Peace and Liberation Commune,



Palo Alto. Rock music by The Charletans. Theatre by The San Francisco Mime Troupe.

This film was produced to be shown on the summer project of The Resistance, 1968. A truck with a projection screen and sound installation traveled across the U.S. to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance searched for a new form of society, a new attitude towards fellow people in the world and new approach to what is worth doing with our lives.

16mm, color/so, 18m, \$25

### Schizophrenia Of Working For War

This film portrays the dilemma of engineers who, although opposed to the war in Vietnam, were weapon-makers, employed at some of the most prestigious California institutions, specializing in war-materials production. The film presents their stories. The men play themselves.

The analysis distinguishes three types of response to the dilemma: the rationalizer, the drop-out and the organizer. The rationalizer: "we don't make killing weapons; we make protective devices for the planes, to confuse the enemy radar. We don't kill people so to speak, our instruments are designed to save the lives of pilots..."

The drop-out actually decides to quit his job... The third person, the organizer, opposes the war openly... He is subsequently fired, but later becomes one of the prime organizers of the Technology and Society Committee (TASC), a California nonprofit organization which helped defense engineers to shift to peace-oriented employment.

This film is not just about weaponmakers. It is about the dilemma of anyone who finds himself opposed to the system he lives in and works for.

16mm, color/so, 27m, \$40

### Video Eyes-Video Ears

Camera: Alfonso Beato. Sound: Barbara Margolis. Editing: Tom de Graaf and Leonard Henry. Director: Leonard Henry.

Today the control over television and video is primarily in the hands of governmental agencies and large scale multinational corporations which tend to use the media as a one-way channel from the rulers to the ruled.

VIDEO EYES—VIDEO EARS is a film about the production, editing and distribution of sounds and images on video. It is also a film to make us think about a better use of modern video technology: to change our daily life. The film shows how at the video-center, VIDEOGRAPHE, in Montreal, Canada, people from all walks of life learn to produce a video program. Production, editing, sound facilities and distribution are concentrated in one building. There are some examples of a critical use of video technology, such as excerpts from a video program entitled: "In the Event Anyone Disappears," an investigative documentary about conditions in prisons in the United States.

The film has proven itself as an effective discussion tool.

16mm, color/so, 25m, \$40

### Henry, Walter

#### Ark

16mm, color/si, 8 seconds, \$10

### The Book Of The Rose And The Lily (Sefer Ha Shoshonah)

Text: Ani Hhebatselat Ha'sharawn Shoshonat Ha'aymequeem.

"I am a rose of Sharon, a lily of the valleys."—*The Song of Songs*

Commentary: "The root of *Sharawn* is *Sharah*...idiomatically to soak, to dwell, to struggle, to persist, to persevere. *Shoshonat* ending with Tav differs from the word rose, spelt *Shoshonah* with Hay."—Carlos Suares

"*L. rosa et lilium*...which I hesitantly explain as Rosalia, 'the ceremony of hanging up the garlands,' at the Rosales Escae, 'the feast of the roses,' with which cf. the U.S. Decoration Day (May 30th), on which the tombs of those who fell in the Civil War are strewn, or garlanded, with flowers..."—Eric Partridge

"The two names refer to the same flower, the first being its name in its early stages, the second when it is fully grown. (This is the opinion of the Midrash, which relates the first name to two words meaning 'hidden in the shade'). As for the flower itself, some take it to be a rose, others think it is a six-leaved lily. Both, however, grow *among thorns*."—R. Abraham b. Isaac haLevi TaMaKH

16mm, color/si, 3.5m, \$10

### Pallimpsest Periplus

A map of sorts, scratched on another.

"periplus, not as land looks on a map but as sea bord seen by men sailing."—Pound, *Canto LIX*

"In the 'periplus,' or voyage on which experience is encountered directly, the hero sees many cities and manners of men and knows their minds. He also enters the world of myth and encounters divinities."—Forrest Reid

16mm, b&w/si, 4.5m, \$10

### Hershey, Barry J.

#### Odyssey

Directed by Barry Hershey. The woman is played by Jennifer Green. Music: Harold Budd. Director of Photography: Jay Roach. Editor: Bob Rodat. Production Manager: Linda Chen.

ODYSSEY is a visual poem. It was shot in the Anza-Borrego Desert during a grueling, ten-day shoot with the reflected temperature off the desert floor at 140 degrees. The work portrays the odyssey of a woman/goddess/mankind, born from the sand, evolving from birth to innocence and then to growth, knowledge, pride and sin and, finally, through death to a transcendental reunion with her creator (the One).

The aim of the film is to heighten the viewer's spiritual awareness. This is a non-traditional film that attempts to reach and stimulate the viewer's inner being; to touch by non-literate means through the use of images, music, design and theme.

"... brilliant, beautiful, breathtaking..."—Chicago International Film Festival

Awards and Screenings: Gold Hugo, 22nd Chicago International Film Festival, 1986; CINE Golden Eagle, 1986; KQED-TV, San Francisco; Best Experimental Film, Kenyon Film Festival, 1987; XVI International Film Festival, Rome, 1986; Honorable Mention, Columbus International Film Festival, 1986; Silver Medal and Golden Scissors Awards, Velden International Film Festival, 1987.

1986, 16mm, color/so, 15m, \$25



## Hershey

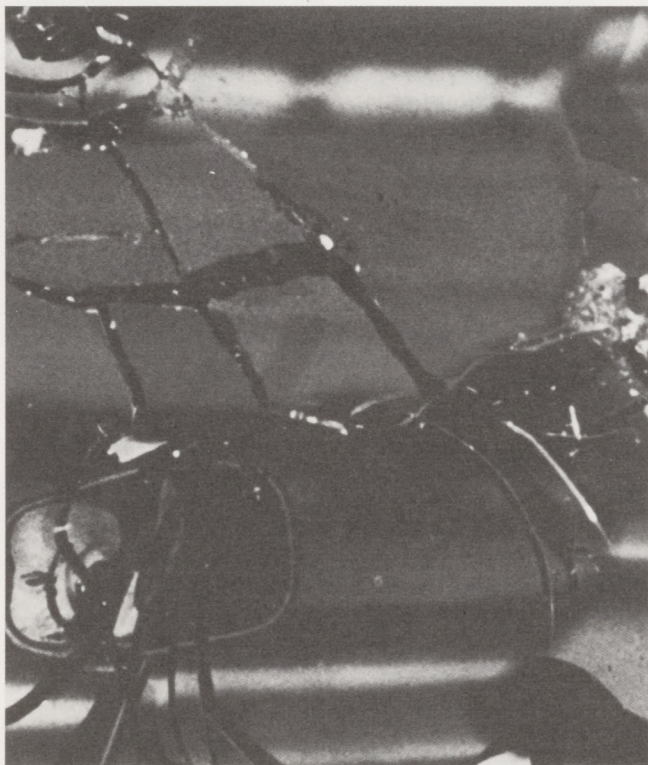
### Filmmaker

Directed by Barry J. Hershey.  
Cinematography by Dave Johnson.  
Edited by Dave Johnson.  
Sound by Dick Winograde.

This film is an expressionistic visual poem of one filmmaker's reaction to being a filmmaker.

"FILMMAKER is a designer-like work which transports the viewer from a static scene to high velocity passage to a precipitous end. The film is an effects-oriented demonstration of technical virtuosity that is just long enough to make its point without overstating its case."—Black Maria Film Festival

Awards: 20th Annual Houston International Film Festival, 1987; Humboldt Film Festival, 1987; KQED-TV, San Francisco, 1986; Honorable Mention, 18th Baltimore International Film Festival, 1987; Hong Kong International



Filmmaker by Barry Hershey

Film Festival, 1987; Ann Arbor Film Festival, 1987; Velden International Film Festival, 1987.

1987, 16mm, color/so, 1m, \$10

### Hills, Henry

#### Porter Springs

PORTER SPRINGS...named after the owner of the estate at the time the mineral waters were discovered (by white folks)...the water...invested with extraordinary powers by a beneficent Creator, adapted to ameliorate and heal nearly all the diseases incident to mankind (for example):

"A.M. of White County, was afflicted many years with dropsy...one of the most frightful cases ever seen by man. His legs, abdomen, breast, neck and face...must have measured at least ten feet in circumference

around the waist. He came to Porter Springs and continued the use of the waters for four weeks...till at last every symptom of the disease disappeared. His strength returned: he assumed as handsome a form, proportion, and appearance as any man in the county...He was transported with joy when he left the springs."—History of Lumpkin County

Filmed in Georgia, in August, 1975.

1975, 16mm, color/so, 12m, \$15

#### Porter Springs 2

Natural cutting (girls running) contrasted with metrical (boathouses) plus homage to Hollis cows and S.F. bop-like solo. 2nd in ongoing series of sketches shot in Georgia, in August.

1976, 16mm, color/si, 9m, \$18

#### Porter Springs 3

Rhythmic Rorschach and arboreal dialog, based on the hermetic maxim central to occult studies that the Above is (more or less) equal to the Below.

"Elegant and serene experience."—Pat O'Neill

1977, 16mm, color/si, 7m, \$18

#### North Beach

Documentary of my neighborhood of three years. The Lamp at the end of the alley between Molinari Delicatessen and Rossi Market (view from Roma) as christological numen mediating between the Above and the Below. Above: the stairs behind my 'illegal' at 1735B Stockton. Moving out. Columbus Day Parade: serpent. Below: the Hills as Nestle's Crunch.

"NORTH BEACH is a beautiful film. The human race should stick around to enjoy it. It's all cinema, all experience. No 'problems,' art in-jokes, other fashionable bluffing. Hills composes,

orchestrates. The film's a concentrate of rhythmic invention, solid work, shapely; gorgeous."—Ken Jacobs

1978, 16mm, color/si, 12m, \$25

#### North Beach 2

Note: B-wind print (refocus!)

The elements of NORTH BEACH taken another generation and restructured via composed score of 3000 scenes (hence a chance operation) to return to my original plan to intercut the elements. Influenced by SOME EXTERIOR PRESENCE and SLICED LIGHT. To illustrate the schizophrenic state induced by moving from San Francisco to New York. A transition. A transition to sync.

"It is interesting to note that this tendency toward design, so prominent in '70s filmmakers like Hills, currently have connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivolousness and irrationalism."—Noel Carroll, *Soho Weekly News*

1979, 16mm, color/si, 12m, \$25

#### Kino Da!

Portrait of North Beach Communist cafe poet and gentle comrade, Jack Hirschman.

Shot in sync with wind-up Bolex. Sound recording: Mark McGowan.

KINO DA! (ah, ke, ke) KINO DA!The Dead die die dada low king quanto zong/MOVE! (ur, ur)/Grey today's it-a clear to the quick ear, quicker z'heels/The Poe (pay, po, pee, pick-pick), nuf of "D" yet/Call Vertov/(beep, beep)/Eisenstein even/and viterulably cheeness of a ram innerwear/





**North Beach** by Henry Hills

(airs; hen)/Time, Time, Money/d-d-  
d-d- /junk rock did travel and  
falls/(spring)/Fall/Spring is the  
simplest inflationary dime./Be in  
everything Joy, in experimental  
and (thus) proletarian and wwea  
air of airs/at this school of po'try-  
painting/CUT! "To know/toe/no!  
no! MONTAGE (nadazha), in any  
instant (instant) of the writing of  
Stein and the facts of that (tle)  
kind./FEEL IT! (the steak)/yes,  
ache, in trends and whatever.  
/Mmmm-pah-ah Cops, man in  
case (nnn), man/hnn./((KO) be- a  
mayu po pony; (KO) be-a (what?)  
o-long kind./GO! (be what) OM,  
prose, Pentacost; be what this  
there the (pause) and (serious  
pause) the neb with a gram of  
ire illia-it's still justs Jah./Viparko  
r-rrr re ad adici, yes!/YES!/  
/ssssssssane!/mmmm keybo  
z'Kruchchev.

1981, 16mm, b&w/so,  
4m, \$10

## Plagiarism

(PLAGIARISM) starring Bruce Andrews and Charles Bernstein, co-editors of L=A=N=G=U=A=G=E; James Sherry and clairvoyant Hanna Weiner. Texts employed: R+B by Andrews (Segue) and LITTLE BOOK/INDIANS (Roof) by Weiner. Filmed in Manhattan. Camera from Rafik. Part 1 of MARXISM and FORM.

1981, 16mm, color/so,  
10m, \$25

## Radio Adios

A superabundance of useless information effectively subdues Freedom of Speech. Condense and Survive!

Starring Hannah Weiner, Diane Ward, Sally Silvers, Jerneel Moondoc and Muntu, Aline Mayer, Jackson MacLow, Abigail Child, Charles Bernstein, Bruce Andrews, and Rashied Ali on drums, with George Kuchar as a Maoist revolutionary, RADIO ADIOS

is a monolog in 12 plaited strands, an extremely precise, condensed and intensely rhythmic Busby Berkeleyish spectacle of an examination of conversational and literary language over a fair range of vocal timbre and microphones and volume settings and single-system sync peculiarities and its dissolution into music to the accompaniment of simultaneous Manhattan ambiances punctuated by fragments of jazz...personalized handheld camera movement, movement from cut to cut—juxtapositions of scale, pulsating changes in light intensity, a varying palette of various filmstocks, generations, etc., at an appropriately furious pace and in strict one-track sync...offering simultaneously several levels of apprehension or interpretation to encourage multiple viewings. Text published in O.A.R.S./3: LANGUAGES (Cambridge, 1983).

Brakhage says its real.

1982, 16mm, color/so,  
12m, \$30

## Money

Starring: John Zorn, Dianne Ward, Carmen Vigil, Susie Timmons, Sally Silvers, Ron Silliman, James Sherry, David Moss, Mark Miller, Arto Lindsay, Pooh Kaye, Fred Frith, Alan Davies, Tom Cora, Jack Collom, Yoshiko Chuma, Abigail Child, Charles Bernstein, Bruce Andrews.

Filmed primarily on the streets of Manhattan for the ambient sounds and movements and occasional pedestrian interaction to create a rich tapestry of swirling colors and juxtaposed architectural spaces in deep focus and present the intense urban overflowing energy that is experience living here. MONEY is thematically centered around a discussion of economic problems facing avant-garde artists in the



**Money** by Henry Hills



## Hills

Reagan era. Discussion, however, is fragmented into words and phrases and reassembled into writing. Musical and movement phrases are woven through this conversation to create an almost operatic composition. Give me money!

"Henry Hills's most recent superspliced effort is MONEY, a speedy think-piece on cash and chaos in post-capitalist New York... It'll titillate your retina."—Katherine Dieckmann, *New York Talk*

Copies of the film are in the permanent collection of the Museum of Modern Art and the Donnell Media Center collection of the New York Public Library.

1985, 16mm, color/so, 15m, \$40

## Hindle, Will

### Pastoral D'Ete

"Hindle's works prove that film is not just a picture of a story one can read, but, rather, an experience which cannot be verbalized."—*Michigan Daily*

"Will Hindle's work is a technical and emotional tour de force."—*Christian Science Monitor*

"Hindle's color and post process work are brilliant."—*San Francisco Chronicle*

PASTORAL D'ETE is one of the nation's first works of the Personal Film movement.

Soundtrack by Honegger (composed also for Europe's *Pacific 231*).

Hindle dovetails the lyrical images of a singular high summer's day heat. A poignant first work. Initially used camera settings and lens operations. Evidences the mastery of editing to come.

Premiere and Award: San Francisco International Film Festival.

1958, 16mm, color/so, 9m, \$15

### Non Catholiccam

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with PASTORALE, extremely innovative for its day and even now. Entire film was an "optical 4 print" to retain light nuances. Has never been placed in competition.

1957-63, 16mm, b&w/so, 10m, \$15

### 29: Merci Merci

A rude and abrupt departure from Hindle's two early visual poems. Between those early works and MERCI, Hindle was sought to film the Winter Olympics, 150 short works for Westinghouse/CBS, and the South Sea voyages of Sterling Hayden's schooner, "Wanderer." The inability to get on with his own work produced MERCI. A poignant comment concerning the film artist's dilemma. Aftermaths of Western Civilization. Including never-seen-elsewhere Nazi footage inserts.

Premiere: Intersection, San Francisco. Awards: Kenyon and Ken State Festivals; Ann Arbor Tour.

1966, 16mm, b&w/so, 30m, \$40

### FFFTCM

Renewed income and the ability to work on one's own produced this feeling and work. A Promethian awakening, de-bonding of the human spirit...reaching for the un-filtered blaze of Light and Life. The driving sounds of heart beat, Fanfare for the Common Man and devotional chants. A

time of sharing...a touch of vision in the night.

Premiere: Ann Arbor Film Festival and Tour.

1967, 16mm, color/so, 5m, \$10

### Chinese Firedrill

"The year's best short film, Hindle's CHINESE FIREDRILL is dazzling and sympathetic. By itself, the film demonstrates the importance of independent filmmaking and makes this a movie year to remember."—*National Review*

"Will Hindle's work is an experience, whatever else you want to call it, revealing a nearly perfect camera eye."—*New Haven Register*

"CHINESE FIREDRILL is an intellectually demanding film, but is essentially an overwhelming, disturbing unique emotional experience. I can't tell you how beautiful it is."—R. Corliss, *Film Quarterly*

Hindle's prize-laden work of cataclysmic visual and mental schisms stands as one-of-a-kind. Human universals crammed into a 5 moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.

Premiered: Chicago Museum of Modern Art.

Awards: First Prize, Ann Arbor Film Festival; First Prize, Barn Gallery (Maine); First Prize, San Francisco Film Festival; First Prize, Foothill Festival. Prizes, Yale Film Festival; Ann Arbor Tour.

1968, 16mm, color/so, 25m, \$40

### Billabong

Winner of the Main Prize of Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater acclaim than its much-awarded predecessor. Now in collections and archives on three continents,

BILLABONG...mating verite camera and violently creative and master editing...reveals the mood of youths contained by the government. On location in Oregon. Empathetic in the extreme.

"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions; as in BILLABONG, a wordless impressionistic 'documentary' about a boys' camp, and WATERSMITH, a spectacular visual fantasy created from footage of an Olympic swimming team at practice. FIREDRILL contains possibly one of the great scenes in the history of film."—Gene Youngblood, *Expanded Cinema*

Premiere: Flaherty International Film Seminar.

1969, 16mm, color/so, 9m, \$18

### Watersmith

"Perhaps Hindle's magnum opus to date. *New York Times* critic Vincent Canby calls WATERSMITH "beautiful abstract patterns of lines of energy. A kind of ode to physical grace." A deceptively "calm" film requiring an equally calm audience and a superior soundtrack reproduction system, WATERSMITH weaves its lone visual threads closer and closer until the screen is awash with multiple levels of artistic achievement, technical supremacy, physical and mental demands and rewards...for the relaxed and receptive viewer. Not a flash and funk work. A film to be seen again and again."

"WATERSMITH is a mind movie. Hindle turns his film into a celebration of the freedom of bodies moving through water,



the implacable grace of human forms freed from gravity. It ripples between reality and abstraction. There hasn't been a movie quite like this since Leni Riefenstahl's OLYMPIA.'—*Entertainment World*

Premiere: Chicago Museum of Modern Art.

Awards: First Prize, American Film Festival, N.Y.; The Canadian National Film Festival, Montreal. Invitational tributes: Cannes Film Festival; The International Moscow Film Festival.

1969, 16mm, color/so, 32m, \$45

### Saint Flourmoy Lobos-Logos And The Eastern Europe Fetus Taxing Japan Brides In West Coast Places Sucking Alabama Air

Presaging details and intent of the Charles Manson's cult and actions was not meant to be one of this film's greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: the mysticism of a 'calling,' a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley.

1970, 16mm, color/so, 12m, \$25

### Later That Same Night

Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Appalachians. Jackie Dicie sings the song in disruptive out-of-synchronization. It is Hindle's first-water attempt to express the southern country mode of existence...the alone woman and the lonesome land.

1971, 16mm, color/so, 10m, \$20

### Pasteur<sup>3</sup>

What occurs to a bodily system following exposure to rabies and goldenrod. "The film seemed to me the ultimate portrait of an immigrant, or the Displaced Person—displaced in nature, displaced on the continent. With this pun or metaphor that he makes, and despite all the artifice, it seems quite natural, it comes across and both funny and sad... How odd it is to walk through this world and find there are things that poison you."—Stan Brakhage

16mm, color/so, 22m, \$35

### Hock, Louis

#### Silent Reversal

The film does not end, is never rewound, and each frame is seen twice in a single viewing: a palindrome illustrating the Chicago 'elevated,' the backbone of the city, shuttling its oblivious passengers to death.

"Hypnotic study in motion."—Nora Sayre, *New York Times*

Note: Shown head to tail, then tail to head.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/si, 12m, \$25

### Zebra

A visual keening for the exterminated quagga. A silent dirge for lost friends, shadowed up against the wall with light from the tombs.

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/si, 18m, \$40

### Light Traps

A dance metered between the tempo of 60 cycles per second of electrified gas and camera shutter, further wrought by manual, etched harmonics. Las

Vegas in a closet.

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si, 10m (18fps), \$25

### Still Lives

September 23, 1973, a motion picture camera shooting through a portal in a church began accumulating images of an adjacent Arlington, Texas shopping plaza at the rate of 1 frame per hour, 24 hours a day. September 22, 1974 the camera was stopped. Meteorological fluctuations, this planet's revolutions (solar and axial), and the palpable presence of human cycles are transposed from slow daily change into rapid visual rhythms. The act of metamorphosis during the year visually displaces the pictorial arena in which the year transpires. Space, the image frame, becomes a manifestation of time.

"Our eyes are virtually goaded out of our heads."—Richard Eder, *New York Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 18m, \$50

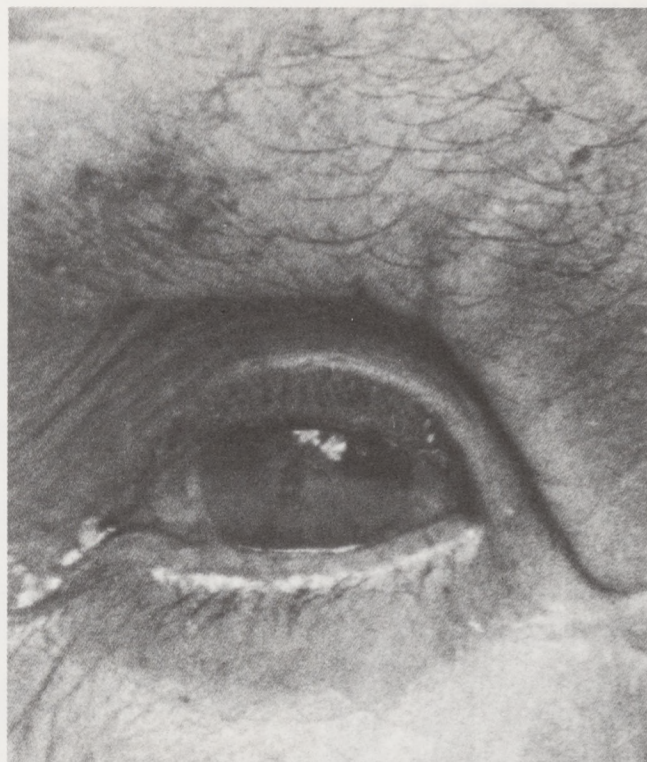
### Studies in Chronovision

Film sketches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex.

"...resembles visual works of art..."—Janet Kutner, *Dallas Morning News*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si, 22m, \$50



Zeitgeist by Peter Hollesen



Hock

### Pacific Time

Two reels of film projected simultaneously side by side using non-synchronous projectors with the same image size. A film allegory of Plato's cave.

"PACIFIC TIME focuses on a collection of perceptual issues. It is not about seeing just one clearly. It comes at them from all angles and directions, abstract and ancient philosophies, camera angles and speeds, San Diego and heaven, pigeons and phonetics."—M.T.U. Tuckman, *L.A. Times*

1978, 16mm, color/so, 45m, \$120

### Hollesen, Peter

#### Zeitgeist

The central theme of this non-narrative film is time-flow and its connection to environmental elements. Time-flow is perceived as a purely subjective experience that cannot sufficiently be de-

scribed through historic descriptions or the measurement of time. Instead each individual experiences the flow of time differently in different environments, whereby environmental elements such as machines are instrumental in creating a certain time-flow.

The film consists of footage collected in Mexico, the United States and Canada. The various scenes are assembled in order to create meaning through contrasts. These contrasts, in turn, reflect those associations and insights that made the filmmaker's stay in the various locations a meaningful experience. Thus the film is a visual diary that allows the viewer to go on a trip that might leave him/her with the same insights about time and its flow as the filmmaker. If it does, the subjectivity of the time-experience has been overcome.

1987, 16mm, color/so, 56m, \$75

### Holmes, Karen

#### You, Mother

Filmed in San Francisco, YOU, MOTHER offers a look at parents and children shopping, playing in the park, waiting in lines, riding in cars. The voices heard are those of women telling *why they have children*. The juxtaposition of sound and image raises questions about some of the reasons people give for bearing children.

Originally made as a letter to my younger sister, YOU, MOTHER is especially useful in high school classrooms. The film stimulates discussion of topics such as what choices of lifestyle are open to young people and the effects one's personal choices have on others.

Shown: Third International Festival of Films by Women, Philadelphia; Hirshorn Museum; Marin Film Festival; Philadelphia College of Art; San Francisco Cinematheque;

Moore College of Art.

1970, 16mm, b&w/so, 10m, \$18

#### "...And Having Writ"

The graffiti on the walls of buildings in the city is examined with an ever-moving camera. These messages, written with magic markers and spray cans, become line and texture as they combine in many-layered traveling patterns. ...AND HAVING WRIT was made before the advent of "graffiti artists." Some of the images are impassioned assertions on political concerns, others simple affirmations of the individual's presence, a statement of "I am." Individual markings stand out for the humor and poetry of their brief stories. The film begins with a stenciled warning to refrain from defacing public property but ends with an implied invitation to make your mark.

Shown: Third International Festival of Films by Women, Philadelphia.

1971, 16mm, b&w/so, 3m, \$8

#### Saving The Proof

"SAVING THE PROOF is a complex transformation of an ordinary action: a woman walking. The rhythm of her gait and the pulsating, repetitive sounds counterpoint with alternating images of her transversing city streets, passing windows and fences, descending stairs. As the images repeat and vary with mathematical precision, one becomes more interested in the process itself than in her destination. What appears to have been simple breaks down into a complex system of dichotomies, both in form and in content: city/country, completeness/fragmentation, presence/absence, illusion/reality, light/shadow, negative/positive, fiction/documentation. The film climaxes in a spectacular burst, as one feels that the film is literally coming apart. It ends as it began, as one long chain that can be interrupted at any point,



*Saving The Proof* by Karen Holmes





**Returning The Shadow** by Karen Holmes



**Returning The Shadow** by Karen Holmes



**Returning The Shadow** by Karen Holmes



**Returning The Shadow** by Karen Holmes



## Holmes

and yet can only be seen as a whole piece.'—Margaret Ganahl, *Camera Obscura*

Awards: Humboldt Film Festival; Mason Gross Film Festival. Shown: San Francisco International Film Festival; Berlin Exchange Show, 1981.

1979, 16mm, color/so, 11m, \$25

## Returning The Shadow

Old family photographs invoke memories and invite comparison to the present. Using five family photographs taken in the 1940s, RETURNING THE SHADOW considers how the meaning of these visual documents changes with our life experiences. The film's circular structure allows the viewer to contribute personal experience in an effort to identify the characters in their relationships and to reflect on one's own identity within his/her family. RETURNING THE SHADOW

explores the tension between recorded and remembered past and present as it creates its own internal memory.

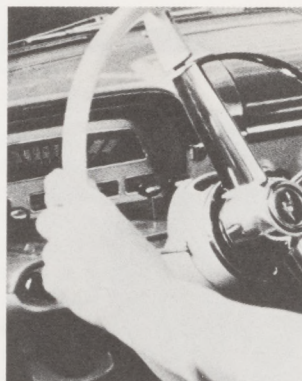
"RETURNING THE SHADOW is an elegant, beautiful, tender film... 'Holmes evokes the sensation of Proustian remembering through repetition and variation of carefully paced and composed images of two people looking at an apartment, fragments of old photographs, haunting shadows and gestures.'—Sandra Maliga, Experimental Film Coalition Newsletter

Award: American Film and Video Festival. Shown: New York Experimental Film and Video Festival; Athens International Film Festival; Uppsala Film Festival, Sweden; Ann Arbor Film Festival; Cork International Film Festival.

1985, 16mm, color/so, 23m, \$45



**Grease** by Chuck Hudina



**Sound/Stills** by Chuck Hudina

## Hudina, Chuck

### Grease

"GREASE by Chuck Hudina is reminiscent of Cassavetes' SHADOWS, not in concept but in spirit. The film deals with greasers that seem to recall the 1950s. GREASE resonates between fiction and documentary, the result of which is compelling drama. The acting is superb as is the cinematography, which suggests, via strong lights and darks, an underworld peopled by characters in an animalistic ambience."—Owen Shapiro, New York Film Expo.

Awards: Filmex '74; Atlanta Film Festival, 1974; Humboldt Film Festival, 1974; New York Film Expo 1974. Shown: Cineprobe, Museum of Modern Art, N.Y., 1976.

1972-74, 16mm, b&w/so, 47m, \$65

### Ikarus

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Award: Ann Arbor Film Festival, 1974.

1973, 16mm, b&w/si, 2m, \$10

## Parents' Visit

The interaction between my parents, the equipment, and myself when they come for a weekend visit.

Awards: Documentary award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

1974, 16mm, color/so, 12m, \$22

## Sound Stills

A series of rephotographed sound sources.

Shown: Ann Arbor Film Festival, 1975; London Avant-Garde Film Festival, 1979; Museum of Modern Art, N.Y., 1976.

1975, 16mm, color/so, 7m, \$15



**Ruby Red** by Chuck Hudina

## Bicycle

Evolving from a painting idea... spokes-eye view of a bicycle ride.

Awards: Athens Film Festival (sound award), 1975; Ann Arbor Film Festival, 1975.

1975, 16mm, color/so, 7m, \$15

## Ruby Red

Document of an amateur country-western talent search in Iowa City.

Award: Ann Arbor Film Festival, 1975.

1975, 16mm, color/so, 14m, \$20



## Plaster

Camera: Chuck Hudina.

A performance film by sculptor Charley Ray.

Awards: Ann Arbor Film Festival, 1976; Athens Film Festival, 1977.

1975, 16mm, color/so, 4m, \$10

## Howie

Produced, directed, filmed and edited by Chuck Hudina. Sound: Charley Ray, Richard Bloes, Rachel Wohl. Labwork and mix: Steve Henke. Assistance: Franklin Miller, Chris Brennamen.

Howie, a 70-year-old alcoholic and ex-sailor, sums up his life in the following terms: "Travel and drink, drink and travel, that's all I've ever done." The film *HOWIE* redefines its subject in terms of the present, documenting Howie's two-year hiatus in a small college town, his confrontations with the townspeople, and his relationship with the filmmaker. A fusion of narrative and documentary, *HOWIE* neither romanticizes its subject nor regards it as a specimen for analysis, but emerges as an expression of caring and a restitution of dignity.

Awards: First Prize for Documentary, Athens Film Festival, Ohio, 1978; Big Muddy Film Festival,



**Black Heat** by Chuck Hudina



**On The Corner** by Chuck Hudina

1979; Global Village Documentary Festival, 1980. Shown: Museum of Modern Art, N.Y., 1978.

1975-78, 16mm, color/so, 52m, \$75

## Egg

Co-maker: Charley Ray. An explosion in time.

Award: Ann Arbor Film Festival, 1980.

1980, 16mm, color/so, 2m, \$10

## On The Corner

An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983. Shown: Athens Film Festival, 1983.

1983, 16mm, b&w/si, 4.5m, \$15

## Baby In A Rage

*BABY IN A RAGE* is a pure documentary of an Amish pig auction in Kalona, Iowa.

"I liked it..."—Robert Nelson

Award: Ann Arbor Film Festival, 1985. Shown as part of Ann Arbor Film Festival Tour.

1983, 16mm, b&w/si, 9m, \$20

## Black Heat

Influenced by abstract expressionism...a series of black and white high contrast positive episodes characterized by intense

bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival.

1985, 16mm, b&w/si, 4.5m, \$15

## Hutton, Peter

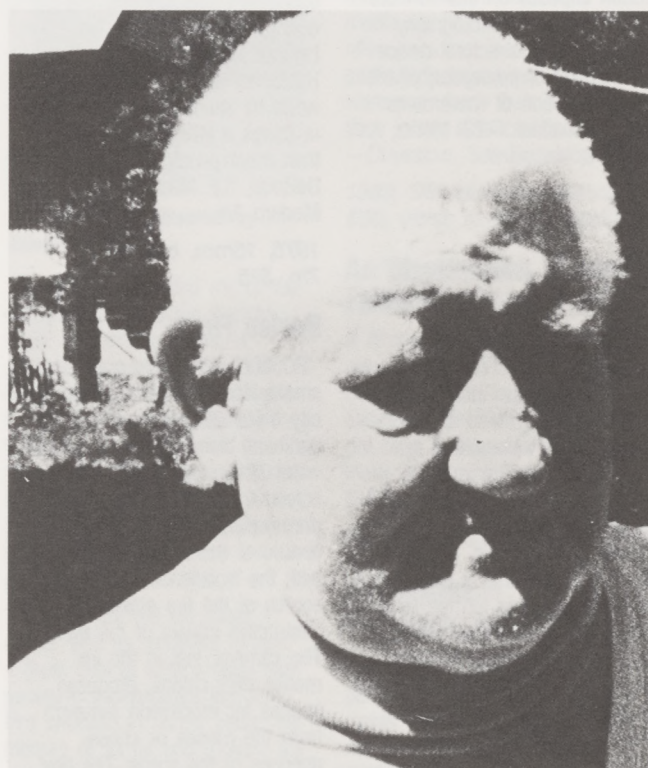
### In Marin County

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old Macdonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things."—Whitney Museum of American Art

16mm, color/so, 10m, \$15

## July '71 In San Francisco, Living At Beach Street, Working At Canyon Cinema, Swimming In The Valley Of The Moon

"Diary films have become a distinct genre of the independent film movement. Like a written diary, they forego the necessity of plot, character development and other attributes of a well constructed story and concentrate simply but lovingly on the day-to-day or moment to moment events happening to the filmmakers. Peter Hutton's film is, to my mind, one of the best of the genre—for it truly lets us get inside the filmmaker's mind and sensations through, and in conjunction with, his role as filmmaker. It is almost as if we see how carrying around the camera and focusing on different people, things and events actually changes and refines the filmmaker's normal perception



**Howie** by Chuck Hudina



## Hutton

an instrument not to record reality but to expand it. And like any diary, it is both an exploration and crystalization of events and impressions in one's life."

—David Bienstock

"Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought—it all adds to a very clear film."

Jonas Mekas, *Village Voice*

Award: Yale Film Festival, 1972.

1971, 16mm, b&w/si,  
35m, \$35

## New York Near Sleep For Saskia

"Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York. NEW YORK NEAR SLEEP exploits the basic potential of film for capturing light refractions. Hutton imposes on this film the aesthetics of still photography and uses as a structural device the duration of perception of the subtle reflection of movements and illuminations."—Bill Moritz, *Theatre Vanguard*

1972, 16mm, b&w/si,  
10m, \$10

## Images Of Asian Music (A Diary From Life 1973-74)

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-74 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music. IMAGES OF ASIAN MUSIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker."—Whitney Museum of American Art

"...The camera records a ship working out of Thailand, the faces of the seamen, the sea, a storm, fireworks, a big snake coiling exploratorily about a young girl, the huge Buddha in the lotus position, and landscapes and skylines reminiscent of the film work of Satyajit Ray. It is beautiful, mute, and meaningful in the silence."

Archer Winston, *New York Post*

1973-74, 16mm, b&w/si,  
29m, \$40

## Florence

"Like Hutton's previous films, FLORENCE is a contemplative study of light and shadows, textures and planes, that makes beautiful use of the tonal qualities of black and white film. Throughout the film there is a motion of obscuring and revealing in clouds, reflections and mists, and in the behavior of light as it passes through various openings or substances. Frequently, the images are ambiguous details. One feels that Hutton is very at home in the world he sees, and that he looks at things a little more closely than most people..."—Ken DeRoux, S.F. Museum of Modern Art

1975, 16mm, b&w/si,  
7m, \$15

## Boston Fire

"BOSTON FIRE finds grandeur in smoke rising eloquently from a city blaze. Billowing puffs of darkness blend with fountains of water streaming in from off screen to orchestrate a play of primal elements. The beautiful texture of the smoke coupled with the isolation from the source of the fire erases the destructive impact of the event. The camera, lost in the immense dark clouds, produces images for meditation removed from the causes or consequences of the scene. The tiny firemen, seen as distant silhouettes, gaze in awe, helpless before nature's power."

—*Millennium Film Journal*

1979, 16mm, b&w/si,  
8m, \$15

## New York Portrait: Chapter One

"Hutton's most impressive work...the filmmaker's style takes on an assertive edge that marks his maturity. The landscape has a majesty that serves to reflect the meditative interiority of the artist independent of any human presence... New York is framed in the dark nights of a lonely winter. The pulse of street life finds no role in NEW YORK PORTRAIT; the dense metropolitan population and imposing urban locale disappear before Hutton's concern for the primal force of a universal presence. With an eye for the ordinary, Hutton can point his camera toward the clouds finding flocks of birds, or turn back to the simple objects around his apartment struggling to elicit a personal intuition from their presence... Hutton finds a harmonious, if at times melancholy, rapport with the natural elements that retain their grace in spite of the city's artificial environment. The city becomes a ghost town that the filmmaker transforms into a vehicle reflecting his personal mood. The last shot looks across a Brooklyn beach toward the skyline of Coney Island's amusement park... The quiet park evokes the once frantic city smothered by winter. Nature continues its eternal cycles impervious to the presence of man, the aspirations of society, or the decay of the metropolis."

—*Millennium Film Journal*

1978-79, 16mm, b&w/si,  
16m, \$30

## New York Portrait: Chapter Two

Chapter Two represents a continuation of daily observations from the environment of Manhattan compiled over a period from 1980-81. This is the second part of an extended life's portrait of New York.

"Hutton's black and white *haikus* are an exquisite distillation of the cinematic eye. The limitations imposed—no color, no sound, no movement (except from a vehicle not directly propelled by the filmmaker), no direct cuts since the images are born and die in black—ironically entail an ultimate freedom of the imagination... If pleasure can disturb, Hutton's plays emerge in full focus. These materializing then evaporating images don't ignite, but conjure strains of fleeting panoramas of detached bemusement. More than mere photography, Hutton's contained-within-the-frame juxtapositions are filmic explorations of the benign and the tragic..."—Warren Sonbert

1980-81, 16mm, b&w/si,  
16m, \$30

## Landscape

First section of an extended study of the weather and landscape in the Hudson River Valley.

1986-87, 16mm, b&w/si,  
18m, \$35

## limura, Takahiko

### AI (Love)

"I have seen a number of Japanese avant-garde films at Brussels International Experimental Film Festival, at Cannes, and at other places. Of all those films, limura's LOVE stands out in its very beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's LOVING or Jack



Smith's **FLAMING CREATURES...** a poetic and sensuous exploration of the body...fluid, direct, beautiful.'—Jonas Mekas, *Film Culture*

N.B. The soundtrack should be disregarded.—T.I.

Other distribution: Film-Makers' Cooperative, N.Y.

1962-63, 16mm, b&w/si, 13.5m (18fps), \$40

## White Calligraphy

"In my view the most interesting of limura's early films—at least those I've had a chance to see—is the one least characteristic of this period: **WHITE CALLIGRAPHY**. To make this abstract film, limura drew the Japanese characters for the Kojiki, 'the oldest story in Japan,' directly onto dark leader. Since each frame contains a different character, the finished film creates a continually changing retinal collage, which is interrupted intermittently during the final minutes of the film by movements of dark leader. All in all, **WHITE CALLIGRAPHY** is a sort of filmic concrete poem..."—Scott Macdonald, *Afterimage*

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, b&w/si, 15m (18fps), \$30

## One Frame Duration

"limura, who is Japan's most important filmmaker, was involved in the New American Cinema developments in the early sixties. His work has continued to open up new ground in a way which few of his contemporaries from that period managed to sustain."—Malcolm LeGrice, *Time Out*

"The achievements of limura's recent films, particularly when combined with his many videotapes (themselves an interesting topic for extended discussion) and his numerous

film and video installation pieces, make him one of the most interesting and prolific artists around. Like Carl Andre and Richard Serra in sculpture, Emmett Williams and Richard Kostelanetz in poetry, and Frank Stella and Josef Albers in painting, limura is able to refresh our ability to perceive and understand all film by reducing the variables vying for our attention so fully that we can concentrate completely on crucial elements of the film experience we often ignore."—Scott MacDonald, *Afterimage*

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/b&w/so, 12m, \$40

## Irwin, James

### Farm

Rhythmic depiction of the romantic landscapes of rolling Pennsylvania farmland.

1979, S8mm, color/so, 9m, \$10

### The Auction Film

Made in collaboration with Dinty Moore.

An experimental document of the thriving economic culture of rural auctions in south-central Pennsylvania. It captures the feeling of being there: the confusion, the humor, the profusion of all manner of expensive and virtually worthless merchandise, the social interaction, and the personalities of the auctioneers and the auction goers.

"Whether it's a cattle auction or a sale on the courthouse steps, there's something of a social event behind it all."—Robert Vucic, *Morning Herald*, Maryland

"Shows an interesting kaleidoscope of the people, the ones doing the selling, the ones doing the buying, and those who just

watch."—Dave Dunkle, *Public Opinion*, Pennsylvania

Supported by a Youthgrant from the National Endowment for the Humanities.

1980, 16mm, color/so, 24m, \$40

## The Role Of The Observer

"A fragmented narrative which pretends to be autobiographical, **THE ROLE OF THE OBSERVER** asks audiences ('observers') to examine themselves, who they have been and their 'roles' in the process of change, including sexual and social roles now and in childhood."—Mary Guzy, *The Independent*



*The Role Of The Observer* by James Irwin

"Formally it reminded me of the collage work of Bruce Conner while its narrative structure seemed a cross between Stan Brakhage and Sam Fuller. There is indeed a menacing quality to the work at times explicit (the homage to **THE CAT PEOPLE**) at other times simply 'overtone' (as Eisenstein might say). The film, in any case, is very engaging."—Bruce Jenkins

"What struck me the most, I guess, was its tendency to use a great deal of what's been happening in independent film and film criticism in recent years: the mixture of forms and modes, the use of found footage, home movies, dream...and of course the ideas of history as construc-

tion. It seems a well-made film, put together with care, easy to look at."—Scott MacDonald, from a letter to the filmmaker.

1982, 16mm, color/so, 57m, \$80; video rental (3/4"), \$60

## No Family Pictures

A personal and at times expressive essay concerned with film education and its effect on the relationship between women and media.

"That the filmmaker is male is never disguised and has much to do with the meaning of the film. When not actually on screen, the artist's presence is made clear by a variety of image manipulations which remind the viewer that film is a physical, pliable medium. **NO FAMILY PICTURES** is itself an example of what it advocates—low-cost media available to everyone. It questions why small format media are not taken up more often as a tool in education, and particularly as a weapon for women to forge their own identities in the media landscape."—Cinezine, San Francisco

1983, S8mm, 22m, color/so, \$30; video rental (3/4"), \$25

## An Evening Of False Starts

A dimly lighted soiree. An evolving structure. Visual stories are begun but not completed. On dark evenings filled with nothing but time, surrounded by friends, Mary Shelley initiated **FRANKENSTEIN** in this way.

1984, 16mm, color/si, 8m, \$15

## Old Argument On MacDougal Street

Some arguments are more important than others. Some arguments stay in your mind, in your memory, for a long time, no matter what their outcome. Some arguments are the turning points of relationships.



## Irwin

Award: San Francisco Art Institute Film Festival

1985, 16mm, color/si, 3m, \$10

### It's Frame Of Mind

The city is friendly, it talks to you in fragments. An apartment building goes up in flames, while the signs of the city speak their mind. The semiology of consumption.

1985, 8mm, color/so, 5m, \$10

### Hat Boxing

A menage-a-trois that becomes a menage a quatre with some creative surgery.

"HAT BOXING is a fifteen minute wicked joke. The story is carried on the soundtrack as a radio play which includes murder, attempted suicide, adultery and other indoor sports. The visuals play off the soundtrack, using children's toys and 1930s pulp comics. Underneath the mischievous wit of HAT BOXING Irwin makes some pointed comments about the illusions we go to great lengths to maintain about the ones we love."—Michael Fox, *Film Month*

"HAT BOXING is not only funny but represents a clever kindling of the viewer's imagination."—Kevin Thomas, *Los Angeles Times*

HAT BOXING is a hilarious send-up of the typical murder mystery. Doris, Roger and Emily are distinct characters...who exchange clothing, identities and even bodies, as might any perverse contemporary menage-a-trois.

Supported by a grant from the NEA/AFI/Western States Foundation.

1986, 16mm, color/so, 15m, \$30



Hat Boxing by James Irwin

### Talking Films:

#### I.D.N.O.

"I.D.N.O. employs a collaged technique of carefully interwoven broad painterly gestures composed of image and text. Using words that blip on screen for just over a second, the technique demands intense concentration on the part of the viewer. A sound text of altered noises and garbled speech accompanies the animation and written text, creating a demanding interplay of elements."—Will Torphy, *Artweek*

"In cameraless, direct-marking technique, I.D.N.O. poses a series of sequential, additive queries and responses to the audience."—Anthony Reveaux, *Artweek*

"I.D.N.O. is challenging both visually and intellectually with the residual impact of a self-analysis as we consider how much we 'see' and 'comprehend' when we look at words and images."—Catherine Sullivan, *SECA Catalogue*, S.F. Museum of Modern Art

Awards: Society for the Encouragement of Contemporary Art—Film as Art Award, San Francisco Museum of Modern Art; Humboldt Film Festival; Ann Arbor Film Festival and Tour; Chicago Experimental Film Festival; Kent State Film Festival.

1982, 16mm, color/so, 9m, \$18

### The Big Red Auk

Speaks silently to the viewer metaphorically about power, manipulation and the complicity in all of us.

"THE BIG RED AUK gives evidence of both (Irwin's) preference for humor and imagination in the medium, and the filmmaker's preoccupying love of image for its own sake, as well as of the shoestring school of filmmaking. The three-minute work blips along spasmodically, a field in semidarkness brightened by haphazard, colored geometric figures and blurred humanoid images, centered over a recurring central flash of pithy, mostly monosyllabic text whose cerebral undercurrent is sparked by sexual innuendo."—Calvin Ahlgren, *San Francisco Chronicle*

"The scratched-on-celuloid text of THE BIG RED AUK creates a densely beautiful texture that seemed aesthetically determined more by Irwin's ambitious penchant for experimentation than by a desire to inform his audience. Seamlessly created..."—Will Torphy, *Artweek*

Award: Humboldt Film Festival.

1984, 16mm, color/si, 3m, \$10

### Fear Is What You Find

A lone search among the debris of civilization, a scavenger's-eye-view of options. On the surface of the emulsion, in the writing on the film, the dilemma is raised: no matter where you go, fear is what you find. It certainly is what faces you here.

"...a mature film artist who explores the medium as it can relate to and inform the average intelligent viewer. Irwin seems to approach the creation of his films much as if he were a painter who uses appropriated imagery and text to confront the audience... The confrontational nature of Irwin's work relates it to the films of Michael Snow

and even more specifically to the work of artists such as Jenny Holzer and Barbara Kruger."

—Will Torphy, *Artweek*

"Irwin is witty and ingenious in his exploration of the resources of the medium..."—Kevin Thomas, *Los Angeles Times*

1985, 16mm, color/si, 3m, \$10

### Let's Be Pals!

The text and non-camera animation involve the viewer in a feisty conversation of sorts concerning their relationship, and ask the audience some testy questions.

"LET'S BE PALS! engages in an amusing and accessible dialogue with the audience about the nature of the film experience."—Scott MacDonald, *Afterimage*

"Despite its conversational tone, LET'S BE PALS! is essentially a philosophical meditation on the nature of films. PALS, which consists of an ersatz verbal dialogue with the audience and the artist himself, asks: 'Why are you here? What do you want from me?' and then posits a judgment Irwin may often consider but seems to reject: 'A film must be easy to look at, to the point.'"—Will Torphy, *Artweek*

Awards: Ann Arbor Film Festival and Tour; Independent Film Exposition.

1985, 16mm, color/si, 8m, \$16

### Long Beach

I was in Long Beach, California, for a couple of days and checked into a motel on the ocean. I soon realized that I had chanced upon the tiered motel that figured prominently in Brian DePalma's ludicrous BODY DOUBLE. The film is a multi-layered, spontaneous examination of the



motel, the beach, the off-shore oil rigs, and of course DePalma's film.

1985, 8mm, color/si, 7m, \$10

## My Day

"MY DAY is an eight-minute excerpt from the film component of a collaborative performance created by Irwin, comedian Robert Arriola and sculptor Bruce Hogeland. Its subject is the ironic contradictions between an actor's (filmmaker's?) creative life and the mundane daily existence he endures in order to pay his bills. This film journal is considerably more personal than his earlier works. Consisting of spoken narrative spiked with psychosexual revelations, MY DAY systematically utilizes common generic black and white symbols flashed on the screen to create an aural and visual rhythm that is continuous and lulling..."—Will Torphy, *Artweek*

"The most accessible of (Irwin's 'Talking Films') is MY DAY...his narrative is written out one word at a time, and it is punctuated by stroboscopic flashes of such familiar images as a milk bottle or a cereal bowl!"—Kevin Thomas, *Los Angeles Times*

Supported by a grant from the National Endowment for the Arts and Rockefeller Foundation.

1986-1987, 16mm, color/si, \$16



By The Lake by James Irwin

## Dead Money

The Private Eye. The Femme Fatale. The Obscure Motive. The Ambivalent Morality. The Unresolved Resolution. The Deep Blacks and Bright Whites.

"When in doubt, have a man come through the door with a gun in his hand," wrote Raymond Chandler facetiously.

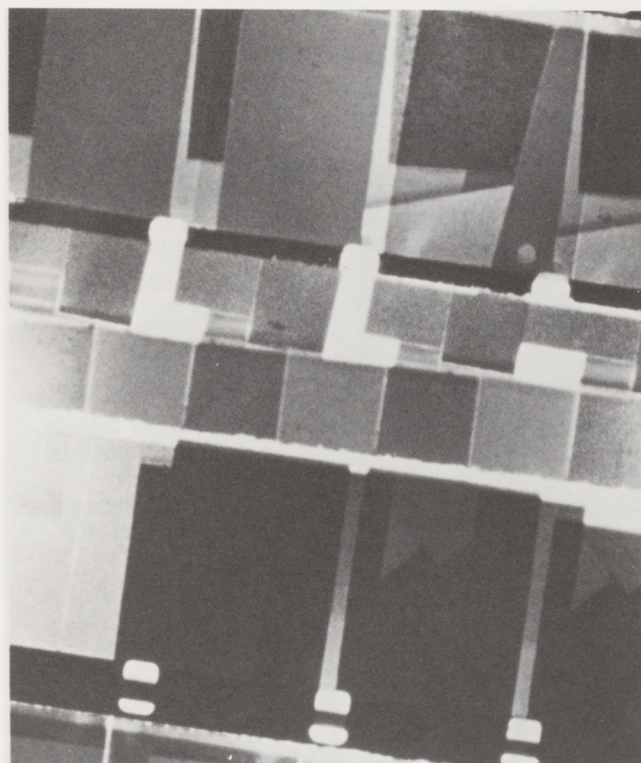
"DEAD MONEY utilizes a character (in this case, a private eye) as the filmmaker's alter ego, asking questions of himself and relentlessly quizzing the audience."—Will Torphy, *Artweek*

"(The 'Talking Films') employ non-camera animation, associative editing, and text written (or scratched into) the emulsion. The words may join with the other images to tell a story, or they may directly address the audience and initiate an explicit 'dialogue.' Yet while these are experimental techniques to be sure, Irwin is more interested in including the audience as a participant in exploring an assumption or unfolding a story."—Michael Fox, *Film Month*

1986, 16mm, b&w/si, 6m (18fps), \$12

## By The Lake

"BY THE LAKE blends Irwin's assortment of visual techniques to depict a chance meeting between an unsuccessful farmer and an experimental filmmaker. (Irwin) delicately reveals the questions and issues that the farmer and the artist are each living with, and how they effect the control each experiences over his own life. What ultimately makes the film richly powerful is the connection between the characters, how they stumble onto both common ground and unbridgeable gaps, and that the farmer has all the good lines."—Michael Fox, *Film Month*



Futurist Song by Roger Jacoby

"A moving evocation of one's choices to comply with or resist social forces that impinge upon personal expression and self-determination, BY THE LAKE juxtaposes images of the material world with manipulated imagery in order to question the nature of interpretation."—Will Torphy, *Artweek*

Supported by a grant from the NEA/AFI/Western States Foundation.

1987, 16mm, color/si, 12m, \$25

## Jacoby, Roger

### Futurist Song

Roger Jacoby died November 19, 1985 at the age of 40. Originally a painter, he began making experimental film in New York City in the 1960s. For both aesthetic and financial reasons he began to process his own film footage in the bathtub of his darkened bathroom. After receiving an

NEA grant in 1974 he was able to buy a simple processing machine. By maintaining control of the processing, and by using an 'outdated' Auricon camera, Jacoby was able to weave texture, color and sound in a highly dramatic way. Many of his films contain the sounds of opera, images of family and often feature his lover of many years, Warhol superstar Ondine.

"On a personal note: my brother, Roger, was the most remarkable person I have ever known. He could turn the mundane into a roller-coaster adventure. His eye for beauty, truth and absurdity brought an unparalleled excitement to my life. Through him I learned about film, met fascinating people, felt glamorous, developed an aesthetic. His films are a testament to his complexity, sincerity, and sense of humor. A wonderful





**How To Be A Homosexual** by Roger Jacoby

and loyal buddy—I miss him a lot.”—Susan Shiller

One of Roger Jacoby's earliest films, *FUTURIST SONG* represents his transition from painting to film. His love of deep, saturated color and dramatic music comes through clearly in this short animation piece.

1972, 16mm, color/so, 7m, \$15

### **Dream Sphinx**

Ondine and Sally Dixon 'star' as ecstatic 19th century lovers in Jacoby's first home-processed film. Nickelodeon imagery, school children of Pittsburgh, and the Pittsburgh Botanical Conservatory.

"As the strains of an aria rise, the grainy specks of Jacoby's self-processed film begin to darken and swim like fruit flies, lighting on the flowers in the garden, sticking to the lips of the lovers as they kiss."—Victoria Dalkey

1974, 16mm, color/so, 8m, \$20

### **Floria**

Tosca as never before seen on the big screen. Features Ondine as the villain, Madeline La Roux as the tortured heroine. Again, in the Jacoby style, the hand-processing produces unique and unforgettable effects as sound and color, image and actor become one.

1974, 16mm, color/so, 15m, \$50

### **Kunst Life I-III**

Made with a grant from the National Endowment for the Arts.

Described by one reviewer at the time: "Jacoby's latest film is perhaps the fulfillment of his vision to date. In this film his editing and processing procedures, while no more elaborate than earlier, become infinitely more complex and precise. A series of scenes in which young

artists might find themselves are presented by him without allowing any to become maudlin."

The opening shot of a knight (Ondine) entrapped in his own shining armor, lying on a lawn, glows with a bronze cast. Others leading the 'kunst life' appear: a Brooklyn fashion plate, celloists, pianists, singers of opera, and a flutist who has received a visitation in a dream from the composer Delibes instructing her to re-write his music.

"Roger Jacoby's films are a breathtaking stream of seeming contradictions; humor and melodrama, the homemade crudity yet beauty of his images; abstraction and narrative, filmic illusion and the concrete presence of the film material, the operatic and the mundane. These diverse threads, however, are woven together into a cohesive personal vision.... They are objects of exquisite and subtle beauty: they bathe the eye as they probe the psyche. They are not always easy films but for anyone willing to look, the rewards are great."

—Bill Judson, *Field of Vision* No. 2, Carnegie Museum, Pittsburgh

1975, 16mm, color/so, 25m, \$75

### **Aged In Wood**

Three friends watch *ALL ABOUT EVE*, one of Jacoby's favorite films.

1975, 16mm, b&w/so, 12m, \$30

### **L'Amico Fried's Glamorous Friends**

"In...L'AMICO FRIED'S GLAMOROUS FRIENDS, which is built around a pas de deux by Ondine and Sally Dixon...the relationship to traditional dramatic narrative is rather obvious; the actors are in well-defined roles and are recognizable in them, and the films are as such accessible. More or less. And it is this more or less quality in which

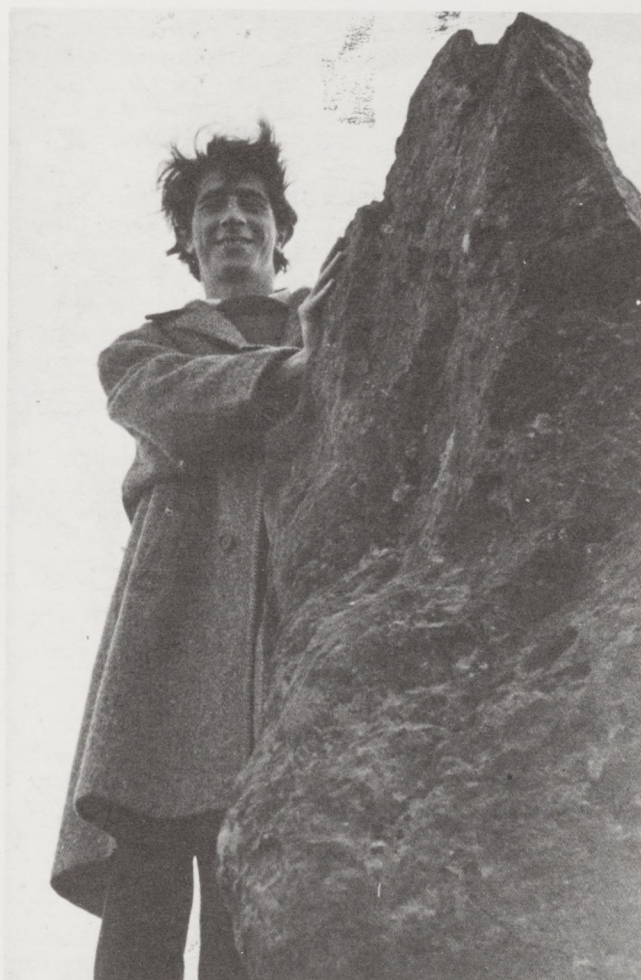
I am most interested; because the drama isn't the main object of his presentation, rather a component in Jacoby's total formal approach to film. There is the film grain. The sometimes lovely and sometimes not beautiful but nearly always exquisite collisions of light and shadow upon the screen which seduces us and takes us into a whole new world. And may as likely cause one to squirm in one's seat. With a quickness of breath and dryness of the throat one is apt to say 'What is that!' as if peering into some exotic fog, not sure if one may trust his own eyes.... I think that the films of Jacoby are among the strongest in...a post-structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photochemical augmentation of the photographed image."—Carmen Vigil, Museum of Modern Art program notes, *Field of Vision*

1976, 16mm, color/si, 12m, \$30

### **Pearl And Puppet**

This is, on the surface, a simple film of the filmmaker's sister showing a hand-puppet to her two young children. The total effect is one of humor, poignancy, visual beauty, and familial love. The hand-processing and the music from Bizet's opera, 'The Pearl Fishers,' gives prosaic images a magical glow. And yet, the film is hardly sentimental. We are constantly reminded that this is 'only a movie': Jacoby appears in the beginning, headphones on, microphone in hand, legs entangled in a hundred wires; we see the studio-lights precariously standing between the debris of discarded toys in this makeshift 'film set,' and throughout, Jacoby gently





Roger Jacoby in the late '60s



## Jacoby

directs his nervous sister and her occasionally uncooperative acting brood.

1975, 16mm, b&w/so,  
14m, \$30

### How To Be A Homosexual, Part I

Made with grants from the National Endowment for the Arts, the Bush Foundation, and the Jerome Foundation.

"...the images could be informal documentary material; they are transformed because Jacoby has processed the footage himself. So instead of distinct images and picture-postcard, factory-processed color, the images are seen through a living, changing veil of color and light. Since Jacoby manipulates the dyeing process, one color and then another suffuses the whole screen with flare-ups and blotches. The organic color transmutations intrude on the film illusion and constantly remind the viewer of the nature of the medium."—V. Holbert, *Minnesota Daily*

"HOW TO BE A HOMOSEXUAL began, said Jacoby, as 'excerpts from a compilation journal work begun in 1979. It is an ironic title—there's nothing sexually explicit about the film.' But the film is richly sensual.... In every scene, the emulsion captures the images, enhances, then betrays, overpowers and destroys them, as the patterns and color reshape the filmed reality into a different landscape."—Kathleen Tyner, *Cinematograph*

1980, 16mm, color/so,  
35m, \$100

### How To Be A Homosexual, Part II

In this last film, completed two years before his death, Jacoby becomes more introspective. The film imparts a poignant, bittersweet sensuality as he turns the camera on himself. Filled with difficult and graphic imagery,

the film explores themes of narcissism, purging, and healing. The film is painfully personal, exploring metaphors of illness and isolation in his struggles as a homosexual.

These companion films are Jacoby's mind and body dialectic, demonstrating that the mind takes wild flights of fancy in service of the human spirit, but that we are grounded by the body, which requires love, tending and care...

1982, 16mm, color/so,  
15m, \$50

Note: HOW TO BE A HOMOSEXUAL, PARTS I AND II can be rented together for the price of \$125.

### James Agee Film Project

#### Agee

AGEE is the story of James Agee, one of the most talented writers of our time. A quintessentially American writer, driven by passions for work, friends, films, and ideas, Agee established a reputation as both a lovable genius and as "a sovereign prince of the English language." In his short luminous career, James Agee worked as a poet, journalist, film critic, screenwriter and Pulitzer Prize-winning novelist. His work includes *Let Us Now Praise Famous Men*, *A Death In The Family*, *The African Queen* and *Agee On Film*.

"...I ask myself what (Agee) means to us more than a generation after his untimely death. I try to stress his singular gifts: an expert craftsman with the English language; a voice of brave and candid dissatisfaction with the way things are—the inhumanity, the injustice, the smugness and arrogance; a giant of a person, whose wide-ranging, restless, hungry mind

crossed all sorts of boundaries and borders..."

—Robert Coles, Harvard University

Awards: Academy Award Nominee, Best Feature Documentary, 1980.

Shown: Museum of Modern Art; Kennedy Center; Flaherty Seminar; Film Festivals at Berlin, Florence, Atlanta, Melbourne, Athens, and San Francisco.

16mm, color/so,  
88m, \$130

### The Electric Valley

THE ELECTRIC VALLEY is the first independent film to tell the story of the Tennessee Valley Authority—the story of one of the most interesting and controversial Federal agencies ever created. In 1933 the TVA was given the broadest possible mission: to tame the forces of nature, to create cheap energy,

to produce a lasting prosperity in the Depression-wracked Tennessee Valley.

THE ELECTRIC VALLEY is a journey through fifty years of American history as viewed through the metaphor of one of the most controversial institutions in American history.

THE ELECTRIC VALLEY is both a political parable and a human drama. The film focuses on both the issues and the people who made the issues real.

THE ELECTRIC VALLEY puts a human face on one of the most remarkable institutions of our time. "A brilliant portrait of the TVA! This vivid, moving film is both entertaining and disturbing, with many unforgettable scenes showing the ways TVA has been both a blessing and a curse."—William Leuchtenburg, President, Society for American Historians



Agee by Ross Spears (photo by Helen Levitt)



Shown: Filmex, Museum of Modern Art, Kennedy Center, PBC, American Film Festival, U.S. Film Festival, American Studies Association

16mm, color/so, 90m, \$130

## Jenkins, Patrick

### Wedding Before Me

WEDDING BEFORE ME was shot and completed in April of 1976. The original footage was shot by my Uncle John in 1953 as a record of my parent's wedding. Hence the original footage was shot before I was born. When I first saw this original footage in 1976, immediately I began to reflect on my feelings about family structures and social rituals (i.e., weddings and baptisms) that exist in our society. The original footage seemed to contain a lot of the repressed feelings of interpersonal tensions that family structures and ritual do so much to contain and control.

Award: Jury Recognition Screening, 1977 Toronto Super-8 Film Festival. Other distribution: Canadian Filmmaker's Distribution Centre, Toronto.

1976, 8mm, color/so, 7m (24fps), \$10.50

### Fluster

In FLUSTER I was trying to simulate a state of mind where thoughts, images and emotions rush at us in a wild and uncontrollable manner. At this point we cannot grab onto any distinct thought, image, or emotion. The film was shot in an improvisational manner in an empty house.

Award: Top prize, experimental category, 1979 Toronto Super-8 Film Festival.

Other distribution: Canadian Filmmaker's Distribution Centre, Toronto.

1978, 8mm, b&w/si, 7m (24fps), \$10.50

### Shadowplay

SHADOWPLAY is a black and white film made up entirely of shadow and high contrast images. The aim was to explore representation via a play of shadows. Throughout the film there is a play of black on white, two dimension and three dimension, and on a human being and the shadow of a human being. The film is constructed in a playful manner with an actor manipulating various shadow images behind a screen. One shadow image is, in fact, a life-size silhouette of himself that he encounters. Throughout SHADOWPLAY the action borders on becoming a narrative but never totally succeeds in becoming one.

Awards: Director's Chair Award, 1982 Toronto Super-8 Film Festival; selected for (Canada in Berlin) film section, 1982/83.

Other distribution: Canadian Filmmaker's Distribution Centre, Toronto.

1981, 16mm, b&w/so, 13m, \$25

### Sign Language

When I made preliminary notes for SIGN LANGUAGE in August of 1981 I wanted to explore the way symbols are used to represent activities in life. I became particularly interested in the rather abstract stick figures found on signs at highways and airports. It seemed to me that these graphic stick figures suggested overtones of political control.

Using this basic imagery I constructed SIGN LANGUAGE to be both a funny and horrifying film. The film runs rampant through a world of sinister sign symbols (bombs, ski masks, faceless stick figures). These symbols are combined with actors performing highly stylized activities (rioting, making phone calls, arguing and eating).... The sense of story is totally contrived by a juxtaposition of sound effects, actors, and symbol signs.

SIGN LANGUAGE is designed as a visceral response to symbol signs rather than an analysis of symbol signs. It takes the idea of portraying life as a series of symbols to the extreme: to a world where everything exists only as a sign or representation.

Other distribution: Canadian Filmmaker's Distribution Centre, Toronto.

1982, 16mm, b&w/so, 10m, \$25

## Jesionka, Henry

### Resurrected Fields

RESURRECTED FIELDS begins with a white screen—a reaffirmation of the two-dimensional screen surface, of the audience's authorizing presence, and of the entire formalist tradition in independent cinema which this film pays homage to. This white screen—now an *image* of a white screen (the belly of a white rat)—is subsequently 'dissected' to reveal internal organs: the first of several 'jokes' relating to the illusion of depth in cinema, initiating, as well, a serious meditation on the spectator's proclivity to 'resurrect' a three dimensional body out of a depthless, lifeless effigy. The film goes on to complicate the 'space' with images constituting an odyssey through a 'field' of vision and a 'culture of images,' which together delimit a transcendental visualization that literally



The Electric Valley by Ross Spears



## Jesionka

reconnects rationality and concept to psyche.

The film "bottoms out" in an ironic narrative which plays off a cascading whirlpool of references (to personal and cultural icons), genres (literary as well as filmic) and Culture as a 'flow' of time—as something ongoing and unparsed.

"RESURRECTED FIELDS is a film which deserves comparison with Christopher MacLaine's *THE END* and Jack Chambers' *THE HART OF LONDON*."—Stan Brakhage

1984, 16mm, color/b&w/so, 50m, \$70

## Johnson, Karen

### Orange

The film is a sensual closeup study of the peeling and eating of an orange.

Awards: first prize, 1st Erotic Film Festival, San Francisco, 1970; Best Short (under 5 minutes), New York Erotic Film Festival, 1971.

1970, 16mm, color/so, 3m, \$5

## Jones, Edward

### Cine Insurgente

A collocation of commercials found on the sidewalk in front of the Cine Insurgente in Mexico City. Colgate and Wildroot figure heavily in this Spanish language film.

1971, 16mm, color/b&w/so, 3m, \$15

### Keeping Kinky

A portrait of the filmmaker as clotheshorse.

"That streak of smart-aleck wit could be found in Edward Jones' two films, *A TOUTE BETISE* (a jerk memoir) and *KEEPING KINKY*."—Daryl Chin, *Soho Weekly News*

Award: Baltimore Film Festival, 1974.

1973, 16mm, color/so, 3m, \$15

## At Ease In The Biosphere

A picaresque tale of the wages of desire. Synched dialogue with Spanish subtitles.

Award: Kenyon Film Festival, 1977.

1974, 16mm, color/so, 5m, \$18

## Hasta Lumbago

A dreamy, quirky tale of two cities. Dominated by multiple super-impositions and mattes, this film, despite its interestingly percussive soundtrack, has found little favor with critics or the public. If you are interested in staying a step ahead of the great vulgar mass of movie-goers, consider renting this picture.

1975, 16mm, b&w/so, 10m, \$25

## A TOUTE BETISE

Floating in the clouds is a ball of running down a forest train and driving down Broadway containing three faces, two speaking, one mum, and a human body parts charade.

"A series of synthetic images generated through editing and printing techniques create a visual charade in Edward Jones' *A TOUTE BETISE*. Punning on the French phrase for 'at full speed,' Jones has titled his fast-paced film 'at/to full stupidity.'

Circumscribed by sky and ocean, a multitude of images emerge simultaneously. The film has an intensified presence. Capturing a personal history in a moment through split-frame images, we encounter a forest in downtown San Francisco, people in motion, a persisting conversation, and music."—Deborah Silverfine, Queens Museum

The Queens Museum owns a print of this film, and showed it daily, June 16-September 9, 1979.

1976, 16mm, color/so, 3m, \$15

## Subpoena For Sabine

A filmed love letter made public.

Awards: First Prize, San Francisco Art Institute Film Festival, 1977; Ann Arbor Film Festival, 1978.

1976, 16mm, color/so, 3m, \$15

## St. Rube

Romantic comedy, in form bathetic. Details a young saint's decline from mystic to saloon-keeper. With Babeth and Mark Wallner. Music by Dick Bright and His Sounds of Delight Orchestra.

"Another fascinating film...in one scene backgammon is played with the board facing the wrong way, but throughout the 15-minute running time there is a vibrant quality that transcends technical imperfection...it is an interesting mix of new and old techniques that could enliven many of the turkeys fluttering out of Hollywood these days."—Alex Ben Block, *Detroit News*

Award: Kenyon Film Festival, 1978.

1977, 16mm, color/b&w/so, 16m, \$35

## Returns To Mexico

A moving and unconventional document of several trips to visit my imprisoned sister in Mexico. Tangentially provides glimpses of a Mexico rarely seen: the temple of Mexico's Dionysus; a photograph obtained through bribery; inside a Mexican prison for women, and more.

"With an art that conceals art almost too successfully, this film gives us, rather than its ostensible subject, a portrait of its

kinky creator...the real documentary is a charmingly implied portrait of its perpetrator, who is probably the pride and despair of his purse-clutching mother."—Edgar Daniels, *Filmmaker's Film and Video Monthly*, and *American Film*

Awards: Ann Arbor Film Festival, 1979; San Francisco Art Institute Film Festival, 1979; Sinking Creek Film Celebration, 1979.

1978, 16mm, color/b&w/so, 18m, \$35

## Ceremony And Celebration

Ethnograph of Northern California wedding: hipster couple takes a stab at matrimony; matrimony stabs back. Music by Robert Maize.

1979, 16mm, b&w/so, 10m, \$35

## Memorabilia

This hour-long movie is dedicated to my grandmother, Florence Volkman Mooney, and is about her family with an unabashed emphasis on one member's interests and friends, mine. Filmed over a period of 6 years, it includes scenes of Volkman family picnics, my grandmother at home, on the road and in the hospital, my parents, my sister's family (her daughter emerges as the film's real star), and the painting and sculpture of people I know, including Nancy Rubins, John Ford, Roger Herman, Valery Riker, Harold Gruber, Kathy Keller and Willy Dull. Like all films, this movie is mainly about the passage of time; old people grow older and eventually die, babies are born and age into childhood, boys and girls become men and women, etc., etc., and consolation and transcendence are sought through celebration and art.



Award: First Prize, Ann Arbor Film Festival, 1982.

1981, 16mm, b&w/so, 49m, \$75; video sale (VHS), \$75

## 9 Years Behind the Wheel

Essentially 44 minutes of zooming around San Francisco in a taxi at night, but with many interspersed breaks and breathers from all that hard work. Unstaged, it was shot largely with one hand on the wheel and the other on the camera: it's the story of my long but successful struggle to get off the night shift and out from behind the wheel. The sound track includes songs by me, Dick Peddicord, and Johnny and the Potato Chips (they're great!).

Completed with grants from the Rocky Mt. Film Center and the Film Arts Foundation.

Award: Ann Arbor Film Festival, 1987. Shown: Pacific Film Archive, Melbourne International Film Festival, Film Arts Foundation Festival.

1986, 16mm, color/so, 44m, \$75; video sale (VHS): \$75

## Jordan, Larry

### The One Romantic Adventure Of Edward

The young man, played by Stan Brakhage, gets himself into a seriously comic mix-up by indulging in semi-sexual fantasies, and allowing the fantasies to take over. This is the best of my very early films and includes my first footage.

Award: Bronze medal, Brussels International Experimental Film Festival, 1958.

1956, 16mm, b&w/so, 8m, \$15

### Visions Of A City

Originally shot in 1957 and edited in 1978.

The protagonist, poet Michael McClure, emerges from the all-

reflection imagery of glass shop and car windows, bottles, mirrors, etc. in scenes which are also accurate portraits of both McClure and the city of San Francisco in 1957. At the same time it is a lyric and mystical film, building to a crescendo of rhythmically intercut shots of McClure's face, seemingly trapped on the glazed surface of the city. Music by William Moraldo. I don't think of this as an 'early film' anymore, since it never came together until '78. Now it's tight.

1957-78, 16mm, sepia/sound, 8m, \$20

### Triptych In Four Parts

One of the few remaining authentically 'Beat' films, made from the *inside* of that particular North Beach movement. Features artists Wallace Berman and family, poets Michael McClure and Phillip Lamantia, and artist John Reed, plus the growers of peyote in southern Texas. The film begins with a North Beach portrait of John Reed, proceeds to a grail-like search (and discovery) of the sacred peyote grounds, then returns to the Berman's home in S.F. A spiritual drug odyssey seeking religious epiphany, a thing which many people believed in at that time.

1958, 16mm, color/so, 12m, \$25

### Duo Concertantes

Animation. An established classic. Steel engravings form a surrealistic dream world. P. Adams Sitney has written at length on the film in his book *Visionary Film*. It can be shown to any adventurous audience, young or old, and has never disappointed. The theme: resurrection, rebirth, flight into higher spheres was thought to be out-moded in this century's art. Evidently not, judging from the impact of the film on viewers. 'Jordan's imagery is exquisite and eloquent, concen-

trating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Dore drawings, 19th century whatnot memorabilia, all fused to a totally aware perception.'—Lita Eliseu, *The East Village Other*

Award: Ann Arbor Film Festival, First Prize; Milwaukee Art Center Festival; Kent Film Festival, First Prize; Art Institute of Chicago Film Festival, First Prize; University of Cincinnati Film Festival, Second Prize. Shown: Swedish Film Institute; Austrian Film Museum; Museum of Modern Art, New York; Pompidou Center, Paris; American TV; American Traveling Avant-Garde Exhibition. Permanent collections: Museum of Modern Art, New York; Anthology Film Archives; Austrian National Library.

1964, 16mm, b&w/so, 9m, \$20

### Gymnopedies

Animation. The theme is Weightlessness. Objects and characters are cut loose from habitual meanings, also from tensions and gravitational limitations. A lyric Eric Satie track accompanied the film. Such a portrait seems necessary from time to time to remind us that equilibrium and harmony are possible, and that we will not dissolve into a jelly if we allow ourselves to relax into them: A horseman rides through the landscape, through the town, but never arrives anywhere in particular. An acrobat swings on a rope above a canal in Venice, and is content just to swing there. Nothing threatens to disturb them. This film is a total contrast to the Kafka-like oddities of Eastern European animation. 'It is impossible not to hallucinate on your own while watching it.'—Lita Eliseu, *The East Village Other*

Awards: Ann Arbor Film Festival, Fourth Prize; Yale Film Festival, Special Commendation. Shown: Museum of Modern Art, New

York; Austrian Film Museum; Carpenter Center, Harvard University; San Francisco Museum of Modern Art; Pacific Film Archives. Permanent Collection: Anthology Film Archives.

1965, 16mm, color/so, 6m, \$15

### Hamfat Asar

'Jordan is one of the collagists and animators of film who can produce a significant vision. He is finding a way to work seriously with animation. Jordan is starting to significantly develop animation, in HAMFAT ASAR, as a fine arts mode.'—Carl Linder, *San Francisco Observer*

Animation. The strangeness of this film is laced with carefully molded apocalypses as the filmmaker explores a vision of life beyond death—the Elysian fields of Homer, Dante's Purgatorio, de Chirico's stitched plain. A moving single picture.

Evolving the structure or script for the film involved a process of controlled hallucination, whereby I sat quietly without moving, looking at the background until the pieces began to move without my inventing things for them to do. I found that, given the chance, they really did have important business to attend to, and my job was to furnish them with the power of motion. I never deviated from this plan.

Awards: University of Wisconsin Film Festival, First Prize; Kenyon Film Festival, Kokosing Award. Shown: Museum of Modern Art, New York; Pacific Film Archive; Carpenter Center, Harvard University; American Avant-garde Film Exhibition, Tokyo; Filmex, L.A. Permanent collection: Anthology Film Archives, Australian National Library.

1965, 16mm, b&w/so, 15m, \$30





***Sophie's Place* by Larry Jordan**



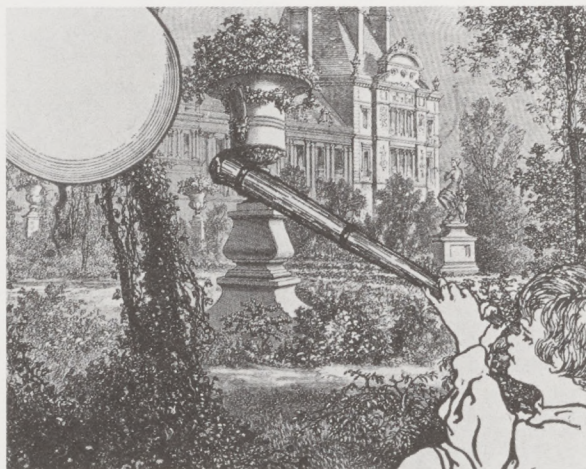
***The Old House, Passing* by Larry Jordan**



***Once Upon A Time* by Larry Jordan**



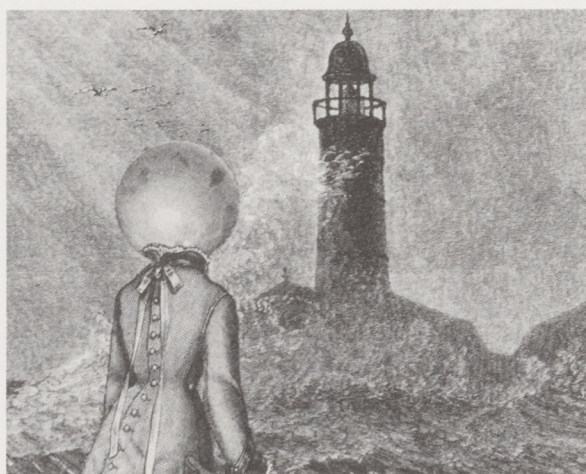
***Hildur And The Magician* by Larry Jordan**



***Orb* by Larry Jordan**



***The Rime Of The Ancient Mariner* by Larry Jordan**



***Our Lady Of The Sphere* by Larry Jordan**



## Big Sur: The Ladies

An 'in-camera' document or journalistic *writing on film*, with no subsequent deletions or re-ordering. Made in 1966, it is the first partly pixilated 'diary film' I am aware of.

"BIG SUR: THE LADIES is a three-minute film by Larry Jordan. Fast-moving impressions of the Big Sur, the water, the ocean, and the Ladies, as part of the landscape, swimming, or running nude, against the sun or part of the sun. The movements of the camera are impregnated with such happiness that they pull you into a world of exuberance, of light, of joy of living. And here is where one could speak, if one wants, about the techniques of the Underground. For, much of this joy and exuberance is transmitted to us not through the images themselves, but through the rhythms, through the movements of the camera, that is, the movements of the filmmaker as he shoots—one could say, through the rhythms of his heart. Exactly the same way as the feelings of joy or sadness are determined and transmitted to us in music: through the rhythms, through the pacing, through the timbre."—Jonas Mekas, "Why Do People Like Morbid Movies?", *New York Times*

1966, 16mm, color/so, 3m, \$10

## The Old House, Passing

"My own favorite of Jordan's films is THE OLD HOUSE, PASSING. It is, says Jordan, a 'ghost-film' in which 'mood predominates over plot'; in fact it may be the best ghost film ever made. I should make clear that it is not a conventional narrative; on a first viewing, it is somewhat difficult to find any clear story-line. This, though, only adds to the film's sense of mystery. Rather than being given a clearly defined situation, we see character and locations

recur mysteriously rather than for any verbally definable reason."—Fred Camper, *The Soho Weekly News*

"Larry Jordan's THE OLD HOUSE PASSING is, to me, more than just a 'great film'/'a work of art.' It is, as a matter of careful thought, the *only* motion picture drama I have *ever* seen which *engenders* vision, rather than cutting it back to 'sights' of minded heiroglyphs in movement and/or shifts of symbol stasis.'"—Stan Brakhage

"It is pure cinematic poetry. The powerful evocations of the dark forces in our lives are unfolded and displayed with absolute surety and absolute artistry. And the word for that is 'Masterpiece.'"—Robert Nelson

Permanent Collections: Anthology Film Archives, The Australian National Library.

1967, 16mm, b&w/so, 45m, \$50

## Our Lady Of The Sphere

Animation. The mystical Lady with the orbital head moves through the carnival of life in a Surreal Adventure. A classic. Show it to anyone who likes movies.

"A beauty...a genuinely mystical exercise."—Howard Thompson, *New York Times*

"OUR LADY OF THE SPHERE—perhaps Jordan's most exquisitely perfect creation—is a color collage of rococo imagery juxtaposed with symbols of the space age. The images metamorphose, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual surprises. It is a mystical, jewel-like creation, like a Joseph Cornell box come to life."—Thomas Albright, *San Francisco Chronicle*

"A sense of mystery and adventure. Jordan is in his own distinct way a magician."

—Donald Miller, *Pittsburgh Post-Gazette*

Awards: University of Cincinnati Film Festival, First Prize; University of Wisconsin Film Festival, First Prize; Kent Film Festival, Second Prize; Ann Arbor Film Festival, Second Prize; Shown: Museum of Modern Art, New York; New York Film Festival; American Avant-garde Exhibition, Tokyo; Pacific Film Archive; Pompidou Center, Paris.

1969, 16mm, color/so, 10m, \$25

## Hildur And The Magician

A foolish magician concocts a potion which doesn't do the job it's intended to. A fairy queen turns into a mortal woman and must confront the dazzlement of the world of humans. A gnome steals a princess, and a wicked queen traps them all. Who can help them? Who can untangle the web?

"A group of California people, headed by Larry Jordan, the director-writer-photographer-editor, have emerged from a forest with a sensitive, lovely work. Exquisitely photographed (in good old black-and-white), threaded by a tactful narration and soothing music, the film gracefully pantomimes the tale of a kidnapped little princess, a wandering fairy queen and a bumbling magician..."

"The picture moves simply, clearly and interestingly, projecting an ethereal spirit. At its best the film's texture and tone suggest Cocteau's BEAUTY AND THE BEAST and this is high praise indeed. Let's hope we can say soon that here comes Mr. Jordan again."—Howard Thompson, *New York Times*

1969, 16mm, b&w/so, 70m, \$65

## The Sacred Art Of Tibet

An accurate depiction of the basic tenets of northern Mahayana Buddhism, cast into living or 'experiential' form, consistent with powerful mantras heard on the sound track of the film. Tarthang Tulku, a Tibetan Lama, was the advisor.

"Jordan uses a bagful of camera and editing techniques that bring multi-limbed deities into bone-rattling motion; the sacred art images are intercut with views of lotus blossoms, skies and other features of the natural landscape, which enhance the lush, sumptuous quality of the visual effects..."

synchronized masterfully to a sound track of chanted mantras and ritual music."—Thomas Albright, *San Francisco Chronicle*

"A monumental effort that is laced with brilliant artistry, moments of deep impact."

—*San Francisco Chronicle*

Shown: Museum of Modern Art, New York; San Francisco Museum of Art; Pacific Film Archive; Whitney Museum of American Art. Made possible by a Guggenheim grant to the filmmaker.

1972, 16mm, color/so, 28m, \$40

## Orb

Animation. A compact, full-color cut-out animation as ephemeral as the colors swimming on the surface of a soap bubble. The eternal round shape, the orb—sun, moon, symbol of the whole self—balloons its inimitable and joyous course through scene after scene of celestial delight, fixing at last as the mystical globe encasing the lovers whose course it has paralleled throughout the film. People who have shown OUR LADY OF THE SPHERE over and over have now decided it's OK to book this film.



## Jordan

"More complex than the art work in THE YELLOW SUBMARINE."—Ed Blank, *The Pittsburgh Press*

Shown: Swedish Film Institute; Austrian Film Museum; Touring Program, American Federation of Arts; Museum of Modern Art, New York; Pacific Film Archive; Whitney Museum of American Art; Walker Art Center.

1973, 16mm, color/so, 5m, \$15

### Once Upon A Time

Animation. In many ways a more searching, and certainly a more complex film than OUR LADY OF THE SPHERE. We are first presented a cobweb castle, filled with the haunting doubts of the young protagonist. Spirits appear on the screen and are heard on the sound track. Gradually a female guide emerges and escorts the young man into an ante-chamber to another (and possibly higher) world.

"Pulsating lights, undulating objects, combined with a rich and full color sense."—Donald Miller, *Pittsburgh Post-Gazette*

Shown: Cannes Film Festival; Museum of Modern Art, New York; Whitney Museum of American Art; Swedish Film Institute; Austrian Film Museum; San Francisco Museum of Art; Walker Art Center.

1974, 16mm, color/so, 12m, \$20

### The Apparition

A full production: sync-sound drama with cast, crew, color neg., and 16mm wide screen cut-off (normal projector and lens). My intention was to follow James Agee's idea to present 'an imaginary story against a background of reality.' The imaginary story is of Paul Rose and his past incarnation as a woman in classical Greek Times.

I collaborated with George Kuchar, who did special sets for the film.

"In THE APPARITION, which is being shown at the Whitney Museum's New American Film-makers Series, Mr. Jordan sets up a central figure to whom a dream belongs, and the figure simultaneously constructs it and dreams it. The figure is Paul, a maker of experimental films and commercials.

"Hallucination and reality shift back and forth. We see Paul experiencing his visions, telling about them afterward, and—he is a film maker, after all—setting them up.

"There is a charming openness in the way Mr. Jordan blurs the lines between fantasy and reality, and between fantasy and fraud."—Richard Eder, *The New York Times*

1976, 16mm, color/so, 50m, \$65

### The Rime Of The Ancient Mariner

Original narration by Orson Welles; made possible by a grant from the National Endowment for the Arts.

Animation. Using the cut-out style of animation I tried to marry the classic engravings of Gustave Dore to the classic poem by Samuel Taylor Coleridge through a classic narrator: Orson Welles. It's a long opium dream of the old Mariner (Welles) who wantonly killed the albatross and suffered the pains of the damned for it.

"The film, far from being a mere visual accompaniment to the poem, has an integrity of its own. Throughout the film, serpents, butterflies and other creatures from Jordan's earlier works such as DUO CONCERTANTES and GYMNOPEDIES appear, bearing the unmistakable signature of the artist, creating mysteries, subtleties and rich asides. These are the strokes of

genius, the touch of the craftsman, which have turned old material into new, translating Nineteenth Century art into a totally new kind of masterpiece. The Mariner lives as he has never lived before."—Carmen Vigil, San Francisco Cinema-theque

1977, 16mm, color/so, 42m, \$50

### Cut-Out Animation: Larry Jordan

Directed by Terry Ketler, produced by Larry Jordan.

I wanted more of a 'how to do it film' and less a promotion-of-ideas; but there is enough concrete information about the way THE RIME OF THE ANCIENT MARINER was made for the film to be interesting and valuable to animation groups or anyone interested in my particular methods and ideas. I am shown talking, and working on THE MARINER. There are clips from THE MARINER, as well as earlier films included. The process is traced from conception to print.

1977, 16mm, b&w/so, 28m, \$30

### Ancestors

Animation. ANCESTORS is a film about spiritual forefathers and mothers in a purely fanciful sense. These are classical figures, anatomical figures, fairy tale figures and romantic figures all thrown in together—all my creative root-sources, in a kind of playful tribute. Like part 2 of DUO CONCERTANTES, it's a moving single picture, now doubled.

Shown: The Hague Community Center; Milky Way, Amsterdam; Museum of Modern Art, New York; Pompidou Center, Paris; Walker Art Center.

1978, 16mm, b&w/so, 5m, \$15

## Cornell, 1965

In 1965 I worked as Joseph Cornell's assistant on boxes and films. I filmed his work extensively, and as much as I could of him. (It is the only film footage that exists of Cornell.) Until 1978 I couldn't edit the film. When I finally learned it would be a kind of personal journalistic tribute to the man who taught me so much, it fell together. What you see are the close-up interiors of many Cornell boxes, some collages, and a few shots of Joseph. You hear the things he said to me (as I recall them) and the thoughts I think about it all. If you are a Cornell fan, there *isn't* any other film on him.

Award: Marin County Film Festival, First Prize, Documentary.

Shown: Museum of Modern Art, New York, in conjunction with Cornell retrospective; Walker Art Center; Cornell University. Permanent collection: Australian National Library.

1978, 16mm, color/so, 9m, \$20

### Moonlight Sonata

Animated to the rhythms of Eric Satie's Gnossienne V. The moon and moonlight are the guiding lights of this visual interpretation, and I have kept the backgrounds in soft greens and blues. Only the cosmic tumbler, whose enigma is emphasized by his red color, breaks this pattern. Satie's music simplified and refined the imagery, made it the celestial circus I have always dreamed of. SONATA begins a new phase in my animation. I am finally getting in touch with the real poetry possible here. All works of art seem to come ready-made with their own sets of rules. And in this film only very simple movements were permitted.



Shown: Zagreb International Animation Festival, 1980; San Francisco Film Festival; New Animators Special, York Theater, San Francisco; Museum of Modern Art, New York; Walker Art Center.

1979, 16mm, color/so, 5m, \$15

### Carabosse

Animation, also of a new order in the recent series of short works. Mostly on black space, the figures in blue perform a very compact and jewel-like opera in surreal form, again to Satie's piano music. Ideally, the film should be projected on a 30" wide white card sitting on a music stand, center stage of a large auditorium or music hall, with sound from the projector piped into the big speaker system. The film is most effective this way, but can be shown normal-size also.

Shown: Walker Art Center; Annecy International Animation Festival, France.

1980, 16mm, color/so, 5m, \$15

### Flnds Of The Fortenlight

This is a very different animation. A series of surreal titles are rapidly alternated with the cut-out animation movements. The titles are often simple and the words and images combine easily into an eerie flickering superimposition. But I also was interested in pressing this technique to the limit of *informational overload*. Sometimes the eye is lost in the flashing barrage of words and pictures. Sound would have been too much, so I left it silent. The titles are by collage artist and painter, Jess Collins.

Shown: Museum of Modern Art, New York; Walker Art Center; Cornell University.

1980, 16mm, b&w/si, 9m, \$15

### Masquerade

For the first time I am animating hand-painted engraved cut-outs on a full-color background. The film is mood-filled: A duel scene in a snowy forest, obviously the morning after a Masquerade ball. Harlequin lies dying, while Red Indian walks away with the wings of victory. The woman between them appears, cat-masked. The mask dissolves away. Her spirit passes into the face of the sun upon the sun flower. But Harlequin cannot escape death. The blue world engulfs him.

Shown: Zagreb International Animation Festival, 1982.

1981, 16mm, color/so, 5m, \$15

### Magenta Geryon Adagio (Part 1)

Three picture-movements where myths of the past meet visions of the present. All three are live-image scenes and scenery worked to pre-chosen musics. Dante and Virgil descended on the back of the monster Geryon into hell. I descended through levels of earthly sensuality and found—the winter season. Part 1, ADAGIO, is a nude study of a beautiful woman; I call her Psyche. And a nude man; I call him Eros.

Albinoni is one of my favorite baroque composers. I used a particularly mysterious and compelling composition of his to invoke reminiscences of the old world (gardens of Paris) welling up into the new (the arid, Mexican-like region of southern California), to combine in a personal rendition of the Psyche and Eros theme: first Psyche appears as a nude portrait study for camera, then Eros, the male erotic energy (embodied in the portrait of sculptor George Herms). It is a romantic fantasy, two portraits, and a journey between old and new. I think of the film as a way to destroy such

distinctions, that is, the distinction between old and new, past and present, myth and reality.

1983, 16mm, color/so, 8m, \$20

### In A Summer Garden (Part 2)

IN A SUMMER GARDEN explores the mystery-roots of my own passion for the world of bright blossoms, the mystical rose, the ancient gardens of Beardsley and King Arthur.

In this case I chose the music of Delius—a composition whose title becomes the title of my film. While studying (and in some cases actually listening to) the music, I filmed scenes from my garden, featuring special blossoms as they appeared, or whole banks of blossom as they matured. Thus, on one level, we see an accurate study of a flower garden's progression through a season. Color tones rise and fall, swell and recede with the music. (Delius was studying his wife's summer garden as he composed.) Into this portrait of the annual bursting forth of riotous natural color I have injected the mysterious presence of two spirits—the cat who watches it, and the woman (face never seen) who attends it: allegory and document of how it was that year in that place.

1983, 16mm, color/so, 15m, \$35

### Winter Light (Part 3)

WINTER LIGHT, filmed in the dawn hours of California winter, explores the endless permutations of light and illumination as representatives of the Demeter-Persephone myth of withdrawal of life through the winter months.

Vivaldi's winter concerto. Powerful, cold, a zinging of frost. Pale fog of violet hue rolling in masses over the hills of Sonoma. The dawn hours, the colors, the animals, and the long, lingering

deceptive arising of the Divine Son (Sun) through beige and purple reflections on the mist-covered pond. (An entry to the Underworld, where Geryon descended.) Impressionistic, palletted. Opaques and translucencies responding. The veil of the ancient goddess (Demeter) whose daughter had been stolen here. The land of Hades (Pluto), his cold domain, from whence She brings back life on her return (with Her daughter) to the upper world—*spring* as we know it. I laid out a carefully and elaborately thought-out system of light qualities and movements to represent (in wholly natural images) the re-telling of this myth, which is the heart of the Eleusinian mysteries of old. There, the daughter's name is Persephone or Kore.

1983, 16mm, color/so, 9m, \$20

Parts 1, 2, and 3: 1983, 16mm, color/so, 35m, \$65

*Note:* The three parts may be rented separately or together. See above for complete descriptions.

### Sophie's Place

A culmination of five years' work. Full hand-painted cut-out animation. Totally unplanned, unrehearsed development of scenes under the camera, yet with more 'continuity' than any of my previous animations, while meditating on some phase of my life. I call it an 'alchemical autobiography.' The film begins in a paradisiacal garden. It then proceeds to the interior of the Mosque of St. Sophia. More and more the film develops into episodes centering around one form or another of *Sophia*, an early Greek and Gnostic embodiment of spiritual wisdom. She is seen emanating light waves and symbolic objects. (But I must emphasize that I do not know the exact significance of any of the symbols in the film any more than I



## Jordan

know the *meaning* of my dreams, nor do I know the meaning of the episodes. I hope that they—the symbols and the episodes—set off poetic associations in the viewer. I mean them to be entirely open to the viewer's own interpretation.)

"...the greatest epic animation film ever, yr wondrous 'Sophie's Place'..."—Stan Brakhage

Shown: Museum of Modern Art, New York

1986, 16mm, color/so, 90m, \$150

**Special Package:** JORDAN PROGRAM: VISIONS OF A CITY, DUO CONCERTANTES, CORNELL, 1965, OUR LADY OF THE SPHERE, ORB, MOONLIGHT SONATA, and MASQUERADE

1957-1985, 16mm, color/so, 50m, \$65

## Jordan, Larry and Joseph Cornell

### 3 By Cornell (Cotillon, The Midnight Party, Children's Party)

These are the first three of the six films Cornell gave me to finish before he died. I have not changed the editing structure. I have made the films printable. They are the first known fully collaged films, i.e. films made from found footage, and were done sometime in the 40's. Cornell combines Vaudeville jugglers, animal acts, circus performers, children eating and dancing, science demonstrations, mythical excerpts, and crucial freeze-frames of faces into a timeless structure, totally unconcerned with our usual expectations of 'montage' or cinematic progression. He *collects* images and preserves them in some kind of cinematic suspension that is hard—impossible—to describe. But it's a delight to anyone whose soul has not been squashed by the heavy dictates of Art.—L.J.

Permanent collection: Chicago Art Institute; Austrian Film Museum; Pompidou Center, Paris; Houston Art Center; Museum of Modern Art, New York; Anthology Film Archives; Pacific Film Archive.

1940s, 16mm, b&w/color tint/si, 25m (24fps), \$75

### 3 More By Cornell (Carrousel, Jack's Dream, Thimble Theatre)

Cornell's editing has not been tampered with. It is sometimes minimal (the editing), sometimes extensive, always sensitive. I did not change it, as when I did the entire re-edit of Cornell's *LEGEND FOR FOUNTAINS*. Jack's Dream, for instance, is a puppet animation into which Cornell has inserted a few shots from other material—just enough to throw it into the sphere of artful fantasy. Whereas *CARROUSEL* is a fully edited animal piece. There is no way now of determining the order in which the films were made, or even the exact years, but it was sometime in the '40s.

I have added sound tracks to two of the films, using existing notes which Cornell left.—L.J.

1940s, 16mm, b&w/color tint/so, 24m, \$75

**Special Package:** 3 BY CORNELL and 3 MORE BY CORNELL

1940s, 16mm, 49m, \$125

## Kaplan, Helene

### The Vestal Theatre

THE VESTAL THEATRE is a documentary shot in the lobby of a movie theatre from behind the candy counter. The camera was turned off only when it ran out of film. It was shot sync-sound fixed camera. The movie goes could see the camera clearly (no Allen-Funt-cute). Like Monet's cathedral, this same image would never have been the same again.

The image is complex, multilayered planes of focus. And I love the way people ask for popcorn and tap their dollar bills. Film time and real time are the same.

1971, 16mm, color/so, 11m, \$20

## Keller, Marjorie

### Daughters of Chaos

"The film deals simultaneously with girls becoming women, woman looking back on her childhood. It is pervaded with voluptuousness, with longing: the woman, disappointed in love, looking for lost innocence, the girl yearning for the power of her sex."—Anne Becker

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/so, 20m, \$40

## The Fallen World

An elegy for a Newfoundland dog named Melville and a portrait of his owner.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, 16mm, b&w/color/so, 9m, \$25

## Lyrics

Three songs between heaven and earth. With Carmen, Susan, Joseph, and Marcus Vigil.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, 8mm, color/so, 9m (24fps), \$15

## The Answering Furrow

Owing to Virgil's *Georgics*. With assistance from Hollis Melton and Helene Kaplan. Music: Charles Ives, "Sonata for Violin and Piano #4 (Children's Day at the Camp Meeting)" and "Ambrosian Chant (Capella



Sincerely by Lynn Kirby



Kirby



**Deciduous** by Lynn Kirby

Musicale del Duomo di Milano)." Filmed in Yorktown Heights, New York; St. Remy en Provence, France; Mantua, Rome and Brindisi, Italy; and in Arcadia and the island of Kea in Greece.

Georgic III—The annual produce first seen in spring—The furrowed earth ready for planting—The distribution, support and protection of young plants—The implements of the garden.

Georgic II—The life of Virgil is recapitulated in summer, with a digression on the sacred—The sheep of Arcadia—The handling of bees—The pagan Lion of Kea.

Georgic I—The skill and industry of the old man in autumn—Ancient custom and modern method—The use of implements of the garden.

Georgic IV—The compost is prepared at season's end—The filmmaker completes THE ANSWERING FURROW with the inclusion of her own image.

**Note on the Music:** The music works with the image to parallel the trace of history. Ives recalls Protestant hymns, which recall the origin of the hymn in 12th century Milanese music, which allows for that music closest (in my experience of making this film) to the hum of bees and of amplifiers, the Orthodox Greek chant.

1985, 16mm, color/so, 27m, \$50

## Kessler, Chester

### Columbarium

An uncritical valentine to the San Francisco Columbarium, surely one of the most bizarre and beautiful buildings in the city.

1973, 16mm, color/so, 17m, \$30

### GO

Hippies, authentic and otherwise, dancing to rock bands in Golden

Gate Park...edited to recordings of rock bands and arranged in a reversed-time sequence, 1974-1969. For me, this material now has an elegiac quality.

1976, 16mm, color/so, 13m, \$20

### Rondo

Another valentine, this one to Huntington Square, an oasis on Nob Hill...and a playground for pigeons, children and fountain statuary.... The film was cut to Lou Harrison's Suite for Violin, Piano and Small Orchestra. A 12 minute version was shown at the San Francisco International Film Festival in 1976 and received an Honorable Mention.

1976, 16mm, color/so, 25m, \$40

## Kirby, Lynn

### It Gets Bumpy

I made this film when I rode the bus daily. Sometimes I miss watching and eavesdropping now that I have a car.

Award: UICA Film Festival, Honorary Mention.

1976, 16mm, b&w/so, 6m, \$10

### C. C. Beam Goes For A Walk

Made with Don Lloyd.

This is a comedy about a cat going out for a walk on a leash. This modern metaphor is derived from the juxtaposition of dialectical recidivism and the vindication of self. Sexual and economic repression provide a background for the never ending struggle of time against the arrival of the household robot, as humankind continues to claw at



**Prelude** by Lynn Kirby



## Kirby

her or his environment.

Awards: Big Muddy Film Festival; Palo Alto Film Festival.

1978, 16mm, b&w/so, 7.5m, \$12

## Sincerely

A film about choice. I feel it is every woman's choice, regardless of economics, whether or not to have children. This is a film about abortion, specifically state funding of abortion. The government has cut out funding of abortion except when the life of the mother is endangered. The woman writes a response in large pink letters to the senator's refrain: "try really try not to get knocked up in the future."

Awards: San Francisco Art Institute Film Festival, First Prize; Ann Arbor Film Festival and Tour.

1980, 16mm, b&w/color/so, 14m, \$20



Sharon And The Birds On The Way To The Wedding by Lynn Kirby

## Across The Street

I witness shocking events which remain unresolved. This is an urban story, it is the story of an event which takes place across from my third floor bedroom window. As the story is retold again and again the emphasis shifts from the details of the event to the unanswered questions raised by the event.

Shown: Big Muddy Film Festival; San Francisco Art Institute Film Festival.

1982, 16mm, color/so, 3m, \$10

## Deciduous

A film about learning and about memories which surface to distort present moments. The seasons change and so do the facts. Bright colored images trigger events and past experiences resurface to influence today's convictions.

Award: San Francisco Art Institute Film Festival, First Prize.

1982, 16mm, color/so, 17m, \$25

## Love, Lynn

A poem to my Mother and Grandmother.

1982, 16mm, color/so, 1m, \$5

## Prelude

A film about light and aggression, heat and religion; she ascends from the piano.

Shown: San Francisco Art Institute Film Festival.

1982, 16mm, color/so, 1m, \$5

## Three Voices

Second in a series of films shot from my apartment windows. The character narrates possible scenarios of neighbors' lives and talks about the mid-atlantic accent and the threat of war as the windows are washed and people move in and out of their apartments.

Award: San Francisco Art Institute Film Festival.

1983, 16mm, color/so, 5m, \$15

## Sharon and the birds on the way to the wedding

This is a film about the language and perception of love and romance. The film blurs the line between fact and fiction, personal and cultural experience. "She found that the truth didn't sound real. She did research. She went through the magazines. She found that there existed a magazine kind of love that had a vocabulary of about twelve words. She found that if she rearranged these twelve words around different names and places that she could make a story."

1987, 16mm, color/so, 35m, \$35

## Kish, Anne

### Can Anybody Hear The Birds

Sound on tape.

This film was made in three seasons adjacent to each other, in wonder at the extraordinary quality of sculpture in proximity to human beings and the rest of nature. The sound score, composed for harpsichord, must bear some relation to the awe inspired by the film. The sound in this, as in all films, is not related to the images in a detailed way, but relates to areas of the film; there is no synchronization of frame to sound as this would falsify the visual image. Because the sound is not even on the film, but is played on an accompanying tape, it is probable that the same sound is never twice with any given frame, making each experience of the film a fresh one.

16mm, b&w/so, 10m, \$10

### Duos—Combinations For A Portrait

Sound on tape. Run at 16fps, start tape and image simultaneously.

Anne Kish is a composer who makes films instead of writing operas. DUOS is a portrait of two college roommates, filmed spontaneously, with a sound collage organized as an aural mirror of the interplay which is seen on the screen.

16mm, b&w/so, 11m (16fps), \$11

## Umatilla '68

Credits: Narration and music by members of the Confederated Tribes of the Umatilla Indian Reservation. Research advisor for the film: Nancy Wagner.

An anthropological film of the life and work of the Umatilla Indians, whose reservation is adjacent to the town of Pendleton,



Oregon. The Umatilla Reservation is rich in wheat lands, but the farming is done almost exclusively by whites, and these white farmers receive the vast majority of their income from Umatilla lands. There are few agricultural jobs available, and the Umatillas by necessity seek work in town. UMATILLA '68 portrays the relationship of the Umatillas to their land, to the town of Pendleton, and to each other. It shows them at their jobs, at their festivities, in their leisure and their homes. The psychological flavor of their problems, concerns, and interests is carried in the narration, which is done by Umatillas.

16mm, b&w/so,  
37m, \$30

## Klein, Michael

### Moonlight Sonata

Cast: Margaret Brennen Klein, Roy Royster.

A film about the self-destructiveness of innocence. There are two characters and their opposite selves. They take a car from Berkeley to Half Moon Bay and dance until they kill themselves. Like all my work thus far, it is a film about possibility. As a first film and a dance film it has its defects, but parts of the film have a simplicity and beauty that I doubt I will get again.

Chicago Film Festival.

1963, 16mm, b&w/so,  
8m, \$5

### An American Dream

Sound on tape. Run film at 16fps.

Cast: David Bills, John Thompson, Francis Gladstone, Mario Savio, Chancellor Myerson, Chancellor Strong, University President Clark Kerr, students, bourgeois intellectuals and F.B.I. men at the University of California at Berkeley.

After I was suspended by the University of California I set out to do a film of revenge, to reenact the so-called obscenity incident (John Thompson's Fuck sign) as the press reported it, to mock and defile certain symbols of bourgeois authority. Later I added a structured documentary of the University of California at Berkeley tinted institutional green. The first time it was shown, to raise money for our legal bills, there were rumors of trouble, but we packed in around the projector and nothing happened. In retrospect the film seems to look at contradictions in one sector of the movement. The film is in two parts. Part 1: An Anatomy of the Multiversity. Part 2: There is no construction without destruction; destruction means criticism and repudiation; 2b: Culdesac.

Shown: Ann Arbor Film Festival.

1965, 16mm, color/so,  
12m, \$10

### Summertime

Cast: Glen Miles, a police impersonator.

Place: Berkeley Ghetto, Cody's Bookstore, San Francisco Hall of Justice. Based on a true story.

This film is based upon two true stories—a cop killing in San Francisco, the situation of a friend who worked in a bookstore in Berkeley. The main character is an Afro-American, an art school degree, reads DuBois and Fanon; works at a job that gives him a certain amount of status because he is permitted to handle books, but pays \$40 a week. The film is more nostalgic than I intended but in retrospect I think this is accurate and the way things are. The film has been fairly well received when shown in ghetto areas. The last sections for the film are not quite what I wanted due to the interference of the San Francisco police.

Shown: San Francisco Film Festival.

1965, 16mm, b&w/so,  
7m, \$7

### Sweet Land Of Liberty

Cast: Carol Moran, John Thompson, David Bills, Ronald Campisi, the voice of John F. Kennedy.

Place: America/Vietnam

After getting out of jail I set out cross-country exploring the great American mystifications, in a time of beauty and terror, in Frost's golden age of poetry and power, in the youth of fascism.

The film is in five parts: Los Angeles Life during the Watts uprising which is unseen; across the Frontier to an Indian Temple; Silver City, New Mexico where I was young; a graveyard in Brooklyn—look homeward angel; Vietnam—General Custer rides again.

Shown: Ann Arbor Film Festival; San Francisco Film Festival.

1965-1966, 16mm, color/so,  
10m, \$10

### Klockslem, Steve

#### Musa Paradisiaca Sapientum

The film's title is the botanical name for bananas. Filmed in live action and 'Banananimation' (object animation). Musical score by



Musa Paradisiaca Sapientum by Steve Klockseim



Banana Olympics by Steve Klockseim

Handel and Balinese natives.

"...one of the most original and humorous works I've seen in a long time."—Karen Cooper, director, Film Forum

"A five minute surrealist run of golden bananas skittering like so many lemmings to the sea, overwhelming all as they go."—Norman K. Dorn, *San Francisco Chronicle*

"Klockslem's image of an invasion of lemminglike bananas is plain hilarious."—Charles Johnson, *The Sacramento Bee*

"Bananas is a real kookie one—I love it!"—Mary Jane Coleman, director, Sinking Creek Film Celebration

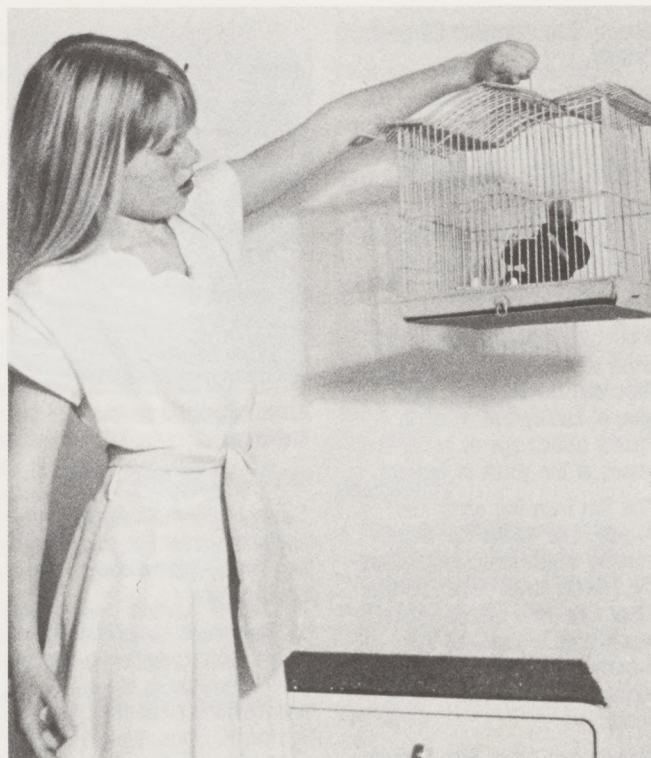
Awards: Society for Encouragement of Contemporary Art; Washington National Student Film Festival, Honorable Mention; Harrisburg Film Festival, Student Class, First Place; La Prix du Film de Fantaisie—XXVII Festival International Du Film Amateur (Cannes, France); Ann Arbor Tour, 1974; Underground Cinema 12 Tour.

1973, 16mm, banana-color/so, 5m, \$10

### Banana Olympics

Documentary highlights of the First International Art Meet, an art performance piece (why must art hang on a gallery wall?) created by Anna Banana. Artists from far and near gather in





**Still Life With Barbie** by Barbara Klutinis

downtown 'Atlantis' (San Francisco) to compete in a very unusual series of track and field events including a Non-motorized Vehicles Race, Overhand Banana Throw, and Dizzy Artists Race. The idea behind the event is that 'art is fun'; prizes are awarded on the basis of costume, style and creativity in performing the races, not on the basis of who crosses the finish line first. Featuring Anna Banana, the Dada Brothers and special guest artist Rama Lama as Master of Tropical Ceremonies. Music by Iron Bananafly. Filmed in Bananavision.

1980, 16mm, color/so, 7m, \$10

## Klutinis, Barbara

### Trumpet Garden

An environmental portrait. A woman in black explores the rituals of nature, life and death

in a fertile garden filled with aural and visual textures.

The film, inspired by Maya Deren, employs juxtaposition of image and sound based on similar textures rather than on temporal logic, creating the feel of an environment which is misaligned and surreal.

In retrospect, TRUMPET GARDEN is an emotional diary of my pregnancy. Like gestation, it can be divided into three parts: the first part explores the mystery of the garden, the second the joys of the garden and the third the fear of death and the paranoia of the unknown.

Suitable for women's groups and art audiences.

Shown; San Francisco State University Film Finals, 1983; Mill Valley Film Festival, 1983; "Frontal Exposure," KQED-TV, San Francisco, 1983; Ann Arbor Film Festival, 1984; "Videoville," WNYC-TV, New York, 1984;

Cinemathèque, San Francisco, 1985.

1983, 16mm, color/so, 10m, \$18

### Still Life With Barbie

STILL LIFE WITH BARBIE is a satirical look at the nature of myth—the coding of myth through the ritual of doll-playing and the inherent conflict when childhood myth meets adult reality.

The film employs pixillation of Barbie dolls intercut with live action of similarly-coded actors and a nine year old girl who manipulates their activities. While semi-experimental in form... BARBIE uses traditional narrative devices to move the viewer among the three planes of activity. The content addresses the plastic-world values of Barbie and friends while, simultaneously, serves as a personal commentary on my life... "my parents call me Barbie."

The inspiration for BARBIE came from a concern about the types of toys, music and myths that would influence the rearing of my two young children. It also came from watching too much "Monty Python" and "Sesame Street"

Suitable for teenage, women's studies, feminist, and art audiences.

1986, 16mm, color/so, 24m, \$40

## Knowland, Bill

### Implosions

The heated intensity of modern civilization is portrayed by abstract images, time exposure and time lapse photography.

Awards: Super8-78, Grand Prize; Ninth Annual Ann Arbor 8mm Film Festival, Keith Clark Memorial Award.

1978, 16mm, color/so, 8m, \$15, \$200 sale VHS sale: \$50

## Undertow

The story of Mike and his impressionistic relationship with women.

Award: Cinemagic Short Film Search, Second Prize.

1980, 16mm, color/so, 15m, \$15, \$200 sale VHS sale: \$50

## Freeform

Four genres of dance are visually explored through the use of time exposure, step printing, multi-image projection and video synthesis.

Shown: Chicago Film Festival; New York City Experimental Film and Video Festival.

1983, 16mm, color/so, 16m, \$20, \$200 sale VHS sale: \$75

## Masks Of Illusion

The many masks of sculptor Horace Washington are exhibited in the catacombs of his mind. His process of creation is envisioned through a variety of film effects.

Shown: New York Filmmakers' Expo; National Educational Film Festival; Whitney Museum of American Art—Film and Video summer series.

1986, 16mm, color/so, 8m, \$20, \$200 sale VHS sale: \$75

## Kobland, Ken

### Frame

A seashore landscape, structured first by a moving car then re-constructed optically. A re-structured landscape.

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; Bellevue Film Festival.

1977, 16mm, color/so, 10m, \$25

## Vestibule (In 3 Episodes)

Ruminations on a very familiar city place/space; one which for



me is filled with histories, fantasies and the everyday.

Awards: International Film Festival, Hyeres, France; Athens International, Ohio; Ann Arbor Film Festival.

1977-78, 16mm, b&w/color/so, 24m, \$45

### Picking Up The Pieces/ 3 Mis-Takes

A 17-image exercise using freeze frames of a tenement hallway, which interests me in its placements and displacements.

1978, 16mm, color/si, 11m, \$25

### Kortz, Dirk

#### A Quickie

This film is a satire on the treatment of sex as a mechanical, loveless function.

Awards: Fifth National Student Film Festival; First International Erotic Film Festival; Third Monterey Independent Filmmakers'

Festival; Atlanta International Film Festival, Special Jury Award, 1970; Humboldt State Film Festival, Booby Prize.

1969, 16mm, b&w/so, 3m, \$5

### Apres Le Solree

An allegorical comedy of seduction and violence. An homage to early French comedies. Often used in sexual education programs as an example of exaggerated male/female role types.

Award: Seattle Film Festival, First Prize, 1977.

1976, 16mm, b&w/so, 11m, \$20

### Face Diary (Born 1976—Died \_\_\_\_\_)

For the last 6 years I have been taking one picture of my face every day. I intend to do this for the rest of my life. At the end of each year, I transfer the 35mm stills to 16mm film (making it about 2 minutes longer each year). The first three years are in b and w.

The next three are in color and I will probably continue that way.

Award: Ann Arbor Film Festival.

1976, 16mm, b&w/si, 7.5m, \$10

### Fingerprint

India ink on clear celluloid with a jazz soundtrack.

1976, 16mm, b&w/so, 4m, \$5

### Grass

Made without a camera on pre-developed film. Visual and aural bluegrass music.

1976, 16mm, color/so, 4m, \$5

### Lonesome Cowboy

A visual illustration of Elvis Presley's song by the same name.

Award: Director's Choice, Sinking Creek Film Celebration.

1976, 16mm, color/so, 4m, \$5

### Asbury

With a cast of thousands. This film began as a need for new faces

on the boardwalk of Atlantic City, N.J., and with a Bolex. It ended with a pleasant afternoon beneath the stone porpoises of Steinhart Aquarium, but that's not what it's about. It's about faces.

1978, 16mm, b&w/so, 1.5m, \$3

### Shower

An unromantic sexual fantasy. Used mostly in sex education.

16mm, color/so, 5m, \$7

### Temporary Arrangements

Absurdist collage-film made from mostly found footage. Useful for starting arguments.

16mm, b&w/so, 7.5m, \$10

### Krasilovsky, Alexis Rafael

### End Of The Art World

"With a quality of humor possible only with depth of understanding, Alexis Krasilovsky

# MASKS OF ILLUSION

A Film By  
Bill Knowland

Masks Of Illusion by Bill Knowland







**End Of The Art World** by Alexis Krasilovsky

presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumption of each artist about the nature of his art.'—Joan Braderman, *Artforum*

"The interviews with the individual artists vary from gala opening with Warhol's superstars at the Whitney Museum...to the creation of actual art work in the studios of Rauschenberg and Snow."—Howard Guttenplan, *Millennium*

"With ferocious wit, Ms. Krasilovsky sends up New York's art scene in **END OF THE ART WORLD**. In essence, Ms. Krasilovsky uses the sounds and images of the usual art documentary to create her own work of art."—Kevin Thomas, *Los Angeles Times*

With Andy Warhol, Robert Rauschenberg, Jasper Johns,

Roy Lichtenstein and Michael Snow.

1971, 16mm, color/so, 35m, \$60 VHS sale: \$69.95

### Cows

A feminist film about cows made in the heart of America's conservative dairyland.

"Funny"—Kevin Thomas, *L.A. Times*

"There are a couple of cows in 18th century landscapes. In the 19th century, when representational painting was still the only kind of art, only men were allowed to study nudes. Finally an American named Thomas Eakins opened an art school where women were allowed to study them too. Only women weren't allowed to study human nudes, they only allowed cow nudes."—from the soundtrack

1972, 16mm, hand-painted color/so, 3m, \$15

### Charlie's Dream

For lovers unaware of love...

"A kind of pastoral fantasy."

—*L.A. Times*

1972, 16mm, color/so, 3m \$10 (not available separately)

### Charlie Dozes Off & The Dog Bother's Him

An erotic study in texture.

1973, 16mm, color/b&w/si, 3m (not available separately)

### La Belle Dame Sans Merci

An homage to the haunting, feminist poet who struggles to remember lines from Charlotte Perkins Stetson, John Keats and poems of her own, as she goes blind and deaf. A brilliant intellectual, filmed over the course of a year and a half, May Gruening loses touch with the very core of her life.

1973, 16mm, color/so, 4m (not available separately)

**Special Package:** Three Films Includes: **CHARLIE'S DREAM**, **CHARLIE DOZES OFF & THE DOG BOTHERS HIM** and **LA BELLE SANS MERCI**

1972-1973, 16mm, color/b&w/so, 10m, \$30

### Guerrilla Commercial

**GUERRILLA COMMERCIAL** protests discrimination faced by women filmmakers during the '70s. Programmed without preview at the Whitney Museum, in a women's film festival entirely run by men, **GUERRILLA COMMERCIAL** is the film the Whitney wanted to burn.

1973, 16mm, color/so, 1m, \$8

### Blood

A funny, bitter look at middle-class youth trying to be tough in the trappings of pornography, drugs and quick money. A film about desperation in the New

York streets.

"In its stream-of-consciousness way, **BLOOD** (1975) evokes Manhattan street life even more powerfully than Martin Scorsese's **TAXI DRIVER**. Ms. Krasilovsky brings into camera an array of furtive, frustrated people—e.g., hookers and juvenile delinquents—and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair, **BLOOD**, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, "Women in Chains." —Kevin Thomas, *L.A. Times*

Starring Larry Fine, Abbie Herick, Evan McHale, Mark Lyon and Annie Sharkiss.

1975, 16mm, color/so, 21m, \$35 VHS sale \$59.95

### Commiseration Moon

A filmed poem for women driven to the ground by love, **COMMISERATION MOON** stars the founder of *Women & Film*, Siew Hwa Beh.

1976, 16mm, color/so, 6m, \$12



**Blood** by Alexis Krasilovsky



## Just Between Me & God

An environmental love story. A fisherman and his wife and the Mississippi River wildlife they love are pitted between the construction of a drag race track and a raging chemical fire. Eleanor and Will Roberge call this precarious spot of beauty on the edge of Memphis' industrial ruins "Innistree."

"The heavies of the film are chemical plant smokestacks, beer cans and the dump fires that send animals and residents scurrying for safety."—*The Commercial Appeal*

1982, 16mm, color/so, 8m, \$15

## Exile

"EXILE portrays the filmmaker's own compelling journey behind the Iron Curtain to retrace her origins. Beautiful scenery and often haunting music accompanied her sojourn from Czechoslovakia into Prague and Austria where the film captures what it meant to be Jewish and survive during those dark Hitler years."—Josh Baran

"Remarkable"—Kevin Thomas, *Los Angeles Times*

"Such films do more than increase East-West understanding and reduce tensions; they also serve to emphasize that we are all essentially one people."—Barbra Streisand

"Watching it, we can realize how at times we have felt both blessed and cursed by the fate that caused our parents and grandparents to leave their homelands and settle in America, the fate which enables most of us to be alive today."—*The Jewish Journal*

1984, 16mm, color/so, 28m, \$75 VHS sale: \$49.95, home use; \$135 institutions

## Krumins, Daina

### The Divine Miracle

Christ: John Taylor. Angels: Scott Martin. Sound: Rhys Chatham. Camera: Alan Grabelsky and Jose Sedano.

"An intriguing composite of what looks like animation and pageant-like live action is THE DIVINE MIRACLE, which treads a delicate line between reverence and spoof as it briefly portrays the agony, death, and ascension of Christ in the vividly colored and heavily outlined style of Catholic devotional postcards, while tiny angels (consisting only of heads and wings) circle like slow mosquitoes about the central figure. Ms. Krumins tells me that no animation is involved, that the entire action was filmed in a studio, and that Christ, the angels, and the background were combined in the printing. She also says it took her two years to produce it."—Edgar Daniels, *Filmmakers' Newsletter*

Awards: Ann Arbor, First Place, 1973; Bellevue Film Festival, Best Short Film; Chicago International Film Festival, Silver Hugo.

1973, 16mm, color/so, 5.5m, \$12

### Babobilicons

"Daina Krumins's 1982 BABOBILICONS is a spectacular special-effects study of molds, mushrooms and similar vegetation."—Richard Shephard, *New York Times*

"Daina Krumins's BABOBILICONS is a truly surrealist work in terms of both its process and product. Krumins takes time to make her films. It took her nine years to create this remarkable animated short, yet her method is in line with the surrealist affinity for chance operation. She cultivated slime molds on Quaker five-minute oats in her basement, planted



*La Belle Dame Sans Merci* by Alexis Krasilovsky



## Krumins

hundreds of phallic stinkhorn mushrooms, and put her mother behind the camera to film them growing. The results are sexual and bizarre. She combined ordinary objects—wall sockets, candles, and peeling paint—to get unnerving, dreamlike images. Porcelain fish jump through waves; mushroom erections rise and fall. Her Babobilicons—robot-like characters that resemble coffee pots with lobster claws—move through all this with mysterious determination. Anyone who orders 10,000 ladybugs from a pest control company to film them crawling over a model drawing room definitely possesses a sense of the surreal."—Renee Shafransky, *Village Voice*

Awards: Chicago Film Festival, Bronze Hugo; Sinking Creek Film Celebration; Atlanta Independent Film Festival; San Francisco Art Institute Film Festival.

1982, 16mm, color/so, 16m, \$35

## Kubelka, Peter

### Mosak Im Vertrauen

Born March 23, 1934 in Vienna, Austria. Independent filmmaker since 1952. A founder-member and curator of the Oesterreichisches Filmmuseum since 1963.

"Peter Kubelka is the perfectionist of the film medium: and, as I honor that quality above all others at this time (finding such a lack of it now elsewhere), I would simply like to say: Peter Kubelka is the world's greatest film-maker—which is to say, simple: see his films!...by all means/above all else...et cetera."—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1954-1955, 16mm, color/b&w/so, 16.5m, \$25

### Adebar

A reel of two prints.

His films exist *outside* the art-as-a-game scramble. Each of his

films is what it IS—and TO perfection...and WITH, yes, feeling: but of such a nature as to render 'sentiment' a hard word or else a word hard to use in relationship. There is NO sentimentality in his works such as would divide the emotional and intellectual responses to them. Each WORKS, as he did work to make each one an expression of his whole being at the time of making and, thus, no two of his films are in any way alike—each film being as distinct from every other as any moment of a man's life may be if he lives it *fully*...which is to say: to *perfection!*

"And his works are sound films. Here, at last, is a film-maker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, through his sense of the perfect—so much so that if, for instance, ADEBAR is projected even one frame out-of-sync the whole track becomes exceptional 'background music' *but in no sense* the ex-

perience of his making...and if the projectioning is perfectly synced (the distance between gate and sound-reader exactly 26 frames) the experience is an indescribably new one for any with eyes and ears to see/hear it."—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

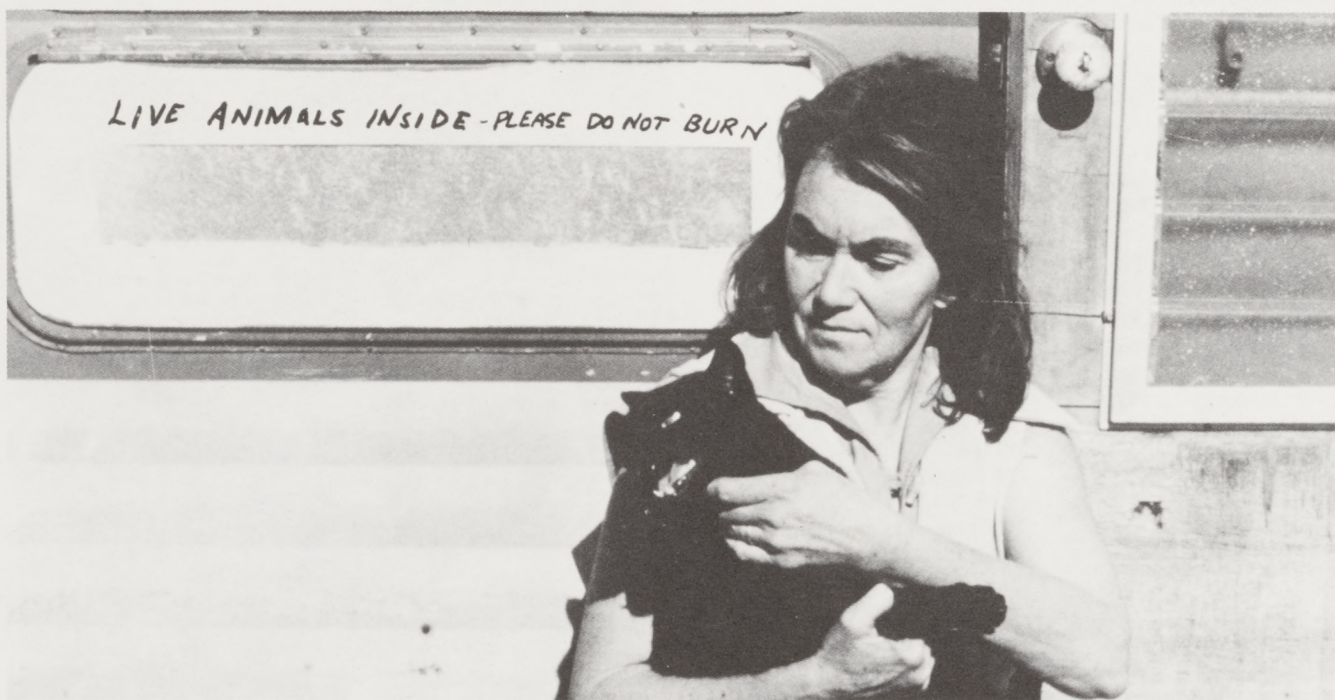
1956-1957, 16mm, b&w/so, 1.5m, \$13

### Schwechater

A reel of two prints.

My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR, SCHWECHATER and UNSERE AFRIKAREISE at least twice. ADEBAR and SCHWECHATER are available in reels containing the films twice and in reels containing the films five times.

(Reels containing the films five times available only from Film-Makers'



*Just Between Me And God* by Alexis Krasilovsky



## Kuchar

Cooperative, N.Y.)

"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being *just right*; a unique pleasure to say the least. There are at present a multiplying number of films which use techniques similar to Kubelka's, and which attempt similar effects; but for all the experiment rampant now, his visions of absolute time transcend and show up all that is merely modern."—Ken Kelman

"The world he gives us is comprehensive and lucid..."—P. Adams Sitney

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man..."

—Jonas Mekas

Other distribution: Film-Makers' Cooperative, N.Y.

1957-1958, 16mm, color/so, 1m, \$14

### Arnulf Rainer

"He has even created a film (called ARNULF RAINER) whose images can no more be 'turned off' by the closing of eyes than can the soundtrack thereof (for it is composed entirely of white frame rhythming thru black interspaces and of such an intensity as to create its pattern straight thru closed eyelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head,' so to speak: and if one looks at it openly, one can see one's own eye cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all (for the sounds of the film do resemble and, thus, prompt the inner-ear's hearing of its own pulse output at intake of sound).

"These films must, very truly, be seen and very truly seen and heard to be believed!"—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1958-1960, 16mm, b&w/frames/so, 6.5m, \$20

### Unsere Afrikareise

Museum of Modern Art, 1967: "New Cinema—An International Selection."

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a half minutes long.) His methods of working (he learned by heart 14 hours of tapes and 3 hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs."—Jonas Mekas

Other distribution: Film-Makers' Cooperative, N.Y.

1961-1966, 16mm, color/so, 12.5m, \$35

### One-Man Show (All Above Titles)

This special package price is to encourage the showing of all my films together, in one evening.

16mm, color/b&w/so, 48m, \$90

### Pause!

16mm, color/so, 12m, \$32

### Kuchar, George

#### Lovers Of Eternity

Sound on tape.

A lonely, bohemian poet befriends the good, the bad and the ugly in this rooftop drama set in New

York's lower East side of Eden.

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 8mm, color/so, 30m (18fps), \$35

### Corruption Of The Damned

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cliché, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world."—Leonard Lipton, *Berkeley Barb*

Other distribution: Film-Makers' Cooperative, N.Y.

1965, 16mm, b&w/so, 55m, \$55

### Hold Me While I'm Naked

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."—Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back."—James Stoller, *Village Voice*

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so, 15m, \$20

### Lelure

A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine.

"...a delicate and funny footnote."—James Stoller, *Village Voice*

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/so, 10m, \$10

### Moshulu Holiday

A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of 'Mrs. Bronx' herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/so, 10m, \$10

### Color Me Shameless

Starring Bob Cowan, Gina Zucker-man, Donna Kerness.

This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, b&w/so, 30m, \$30



## Eclipse Of The Sun Virgin

Starring Deborah-Ann and Edith Fischer.

I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/so, 15m, \$20

## Encyclopedia Of The Blessed

ENCYCLOPEDIA OF THE BLESSED culminates my involvement with artist Red Grooms and Mimi Gross. It is a diary of our work as we head for the Pacific Ocean in a suicidal plunge for theatrical infamy. The film traces the construction of two craven images made in the likeness of myself by Grooms and Gross. Then it switches to the sandhills of Nebraska where fat cattle walk around. There the film explores Grooms' biggest construction, 'The Chicago Installation.' The film rolls relentlessly onward to the west coast showing, for the first time on any screen, a theatrical production we three put in the University of California. It marks my directorial debut on the stage and Red Grooms' comeback after ten years of exile from live theatre.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/b&w/so, 42m, \$40

## House Of The White People

Cast: Donna Kerness; artist George Segal, and his wife Helen; Walter Gutman.

Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model. Walter Gutman sits on a chair and walks around a bit, being that he produced the film.

Helen Segal, personifying the ageless saying, 'behind every man there stands a woman,' stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 16.5m, \$20

## Knocturne

With Joyce Wieland, Frank Meyer, and Bocko.

The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part 3 of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part 3 never really came out this seems to look like it could be part 3.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 10m, \$10

## Unstrap Me

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 77m, \$80

## The Mammal Palace

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, b&w/so, 31m, \$30

## Pagan Rhapsody

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by

sitting on it so this time I had her laying on his stomach.

Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 23.5m, \$30

## Portrait Of Ramona

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said 'okay,' and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action.... Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation



and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was... "why even bother to get dressed."

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto...not in the way it turned out: like the final screams of a species doomed to extinction.

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, color/so, 25m, \$30

### The Sunshine Sisters

"THE SUNSHINE SISTERS looks like a 1944 postcard that was shot in black and white, but colored with garish grease pencil reds, yellows, and greens. Likewise, the film sounds like the scores of at least two dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous, and incongruous—a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic clichés, pushed ad absurdum. Elvira Cartwright, dying of movie star disease, is seen alternately clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phony leopard skin jacket, pointy plastic sunglasses, and gold-toned sandals.... The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan."—Film Forum, New York, program notes.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/so, 36m, \$35

### Devil's Cleavage

"...George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, THE DEVIL'S CLEAVAGE, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here.... Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming as using a light meter and tape recorder. Technical ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliché ('Such language! Bite your tongue!' 'Bite it for me...').

"...Douglas Sirk tells us, "cinema is blood, tears, violence, hate, death, and love." Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter."—Chuck Kleinhans, *Film Center Program*

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/so, 122m, \$100

### A Reason To Live

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it...it does for me.... But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and 4 women. Crushing emotions are indulged in against a massive meteorological

background that brings inspiration and terror to the characters involved.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 30m, \$30

### Back To Nature

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so, 10m, \$10

### I, An Actress

This film was shot in 10 minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera...that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, b&w/so, 10m, \$10

### KY Kapers

KY stands for Kentucky...where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in 5 morning

sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20 minute running time.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, b&w/so, 20m, \$20

### Wild Night In El Reno

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics...with perhaps a glimpse of a fleeting human figure. But only a glimpse.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/so, 6m, \$8

### Forever And Always

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye.

"...a full color portrait of a break-up that comes closer than any other to being an operetta." —B. Ruby Rich

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 20m, \$20

### The Mongreloid

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 10m, \$10

### Blips

An enigmatic movie that's like an enigmatic enema.



## Kuchar

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, b&w/so, 30m, \$30

## Aqueerlus

Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned on nozzles.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, b&w/so, 8m, \$10

## The Nocturnal Immaculation

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, b&w/so, 27m, \$30

## Yolanda

A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.

Starring Michelle Joyce in her first color film with me.

Other distribution: Film-Maker's Cooperative, N.Y.

1981, 16mm, color/so, 22m, \$25

## Cattle Mutilations

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

1983, 16mm, color/so, 25m, \$35

## Mom

Something for me to play and remember my mother by when she is not here to visit me: smiling, eating, walking around nice places that are filmed with a cheap lens so that you can't see the cracks and the dirt.

1983, 8mm, color/si, 15m (18fps), \$25

## X-People

Part of the UFO series.

The film deals with mystery people that are haunting the characters, who wander about and read material from books which have to do with mystery people. The characters interact with one another in somewhat unwhole-some ways.

1985, 16mm, color/so, 25m, \$35

## Ascension Of The Demonoids

Funded by the NEA.

A big, colorful tapestry about rumors that are in all of the previous UFO movies. A loose story line that weaves in and out of the UFO phenomenon.

1986, 16mm, color/so, 46m, \$60

**Note:** The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

## I Married A Heathen

A surprise birthday party turns into a turbulent session of shattered dreams and human wreckage as the party-goers rendezvous with truth in its more painful form.

1974, 16mm, b&w/so, 55m, \$70

## The Desperate And The Deep

A husband and wife travel by ship to Egypt with their son

and encounter the sinister as nature assaults their vessel with tempest and marital tensions. The extreme low budget of this film proved to be an asset.

1975, 16mm, b&w/so, 21m, \$30

## The Asphalt Ribbon

A salute to truck-drivers and their vehicles...women...and material to imbibe.

1977, 16mm, b&w/so, 20m, \$30

## One Night A Week

A sexual rendition of a whole-some morality play that originally was designed to re-unite a fictitious family into a happy and vital unit. The vitality is still there in this rendition but the focus has shifted to the world of innuendoes and exhibitionism.

1978, 16mm, b&w/so, 27m, \$35

## Prescription In Blue

A female sex therapist throws herself into her work with wicked abandon and confronts the masochism of her 9 to 5 job...with plenty of overtime.

1978, 16mm, b&w/so, 20m, \$30

## The Power Of The Press

The writer on a high school newspaper stirs up trouble as he sets in motion the machinery of gossip. Student-teacher relationships are visually exploited with very little regard for the prudish tone of the original, outdated drama that this production is based on.

1979, 16mm, b&w/so, 25m, \$35

## Symphony For A Sinner

The tuneful, tacky and lavish saga of an exotic dancer and her passionate relationship with her parole officer. Sprinkled

throughout this colorful tale are cameo appearances, choreography, songs, and something for everyone.

1979, 16mm, color/so, 56m, \$70

## How to Chose a Wife

A visual and aural excursion into the world of mate-seeking that features dream and reality side-by-side like ham and cheese.

1980, 16mm, color/so, 15m, \$20

## The Woman And The Dress

The script is from a 1940's drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

1980, 16mm, color/so, 14m, \$25

## Boulevard Kishka

The meteoric rise and fall of a Hollywood starlet is given a glossy-looking treatment in this episodic exploration of the weaknesses within and without the doomed heroine.

1981, 16mm, color/so, 20m, \$30

## The Oneers

A sentimental essay on the noble and pioneering spirit that pushed westward on this continent is given a lavish and extravagant production...everything that \$650 could buy.

1982, 16mm, color/so, 10m, \$15

## Ms. Hyde

The fatal fall of an unhappy housewife is conveyed in a series of vignettes that try to capture the carnal confusion that lies buried under a veneer of choked silence as the housewife, strapped to an electric chair, tells all.

1983, 16mm, color/so, 17m, \$25



## Land, Owen

### Diploteratology

"His remarkable faculty is as maker of images...the images he photographs are among the most radical, super-real, and haunting images the cinema has ever given us."—P. Adams Sitney, *Visionary Film*

Awards: Yale Film Festival, 1968; Berkeley Film Festival; Kenyon College Film Festival, 1968.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/si,  
7m, \$15

### Institutional Quality

Credits: With Meredith Monk. Editorial assistance by Masako Takahashi.

"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today."—P. Adams Sitney, *Changes*

Awards: Yale Film Festival, 1969; UCSC, Santa Cruz.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, color/so,  
5m, \$10

### Remedial Reading Comprehension

Two kinds of material are used: 1) Material in the tradition of the "psycho-drama" or "personal film"; 2) Material of the sort used in industrial, educational, or advertising film. Questions are raised about the necessity of using acceptably "artistic" material to make a work of art, as well as about the relationships between "personal" and "impersonal" works.

"One of the ways that REMEDIAL READING COMPREHENSION works is in the degree of filmic distance which each image has

in the film. Distance here refers to the degree of awareness on the part of the viewer that the image he is watching is a film image, rather than 'reality.' Landow's film does not try to build up an illusion of reality, to combine the images together with the kind of spatial or rhythmic continuity that would suggest that one is watching 'real' people or objects. It works rather toward the opposite end, to make one aware of the unreality, the created and mechanical nature, of film."

—Fred Camper, *Film Culture*

1970, 16mm, color/so,  
5m, \$12

### What's Wrong With This Picture

"The first portion of this film is an old instructional film about being a 'good citizen,' presented intact; the second section is a color reconstruction of this black and white film by Landow. The original film abounds in absurdities in both image and sound; Landow's 'copy' is even more bizarre. Both are also extremely funny, and the humor is not totally without meaning: it comes out of the way that each line of dialog, each direction given, implies a situation or character so absurdly plodding as to be almost inconceivable. In Landow's version he creates an additional paradox—one of depth—by matting out certain parts of the frame."—Fred Camper

1972, 16mm, b&w/color/so,  
10.5m, \$25

### No Sir, Orison

Orison means prayer. The title of the film is a palindrome, that is, it reads the same backward or forward. The film grew out of the attempt to create a structure around my first original palin-

drome, "no sir, orison," written while working on WIDE ANGLE SAXON. "No sir, orison" is the answer to a question. The question soon revealed itself to be: "what's this, meditation?" Someone is praying in the aisle of a...church? No, a supermarket. The prayer, perhaps asking for God's mercy on those behind the evil practices of the "plastic" food industry—people who have substituted disease-producing non-nutritive products for the God-given plants that were intended for human food—is a silent protest against the supermarket and all that it represents: manipulation and exploitation of a gullible public to increase the wealth of a powerful elite. The next element to be added was the song, a reworking of an anonymous 17th century song "praising" tobacco. The film might have been entitled "Practical Solutions to the Problem of the Supermarket." The protagonist is played by an artist who calls himself Hermen Euticalcircle, with whom I have collaborated on several live performances.

1975, 16mm, color/so,  
3m, \$10

### Wide Angle Saxon

Earl Greaves is polishing the grille of his Cadillac Coupe de Ville. He used to work as an assistant cameraman for a television station. On one program there was an interview with "Lamb," a messianic Jewish folk duo comprised of Joel Chernoff and Rick "Levi" Coghill. Lamb's main purpose is to minister to Jews, that's why they use Jewish terminology like calling Jesus by his Hebrew name Yeshua. Earl isn't Jewish, but hearing Joel and Rick made him decide to read the gospels—and he is convinced... Earl is troubled by the possibility that his own possessions might be a barrier between him and God. One evening he goes to a film showing at the Walker Art Center in

Minneapolis. The film is long and boring, consisting of shots of red paint being poured on "a wide variety of objects," the last of which is a hotplate. Earl is so bored that his mind wanders all over the place. One of the places it wanders to is the realization that he is in fact too attached to his possessions, and he determines to do something about it...

1975, 16mm, color/so,  
22m, \$45

### New Improved Institutional Quality: In The Environment Of Liquids And Nasals A Parasitic Vowel Sometimes Develops

A reworking of an earlier film, INSTITUTIONAL QUALITY, in which the same test was given. In the earlier film the person taking the test was not seen, and the film viewer in effect became the test taker. The newer version concerns itself with the effects of the test on the test taker. An attempt is made to escape from the oppressive environment of the test—a test containing meaningless, contradictory, and impossible-to-follow directions—by entering into the imagination. In this case it is specifically the imagination of the filmmaker, in which the test taker encounters images from previous Landow films... The test taker is "initiated" into this world by passing through a shoe (the shoe of "the woman who has dropped something") which has lost its normal spatial proportions, just as taking the test has caused the test taker to lose his sense of proportion. As he moves through the images in the filmmaker's mind, the test taker is in a trance like state, and is carried along by some unseen force... At the end of the film the test taker is back at his desk, still following directions. His "escape" was only temporary, and thus not a true escape at all.

1976, 16mm, color/so,  
10m, \$20



## On The Marriage Broker Joke As Cited By Sigmund Freud In Wit And Its Relation To The Unconscious Or Can The Avant-Garde Artist Be Wholed?

"ON THE MARRIAGE BROKER JOKE...turns upon an opposition of Freudian analysis and Christian hermeneutics... Two pandas, who exist only because of a textual error, run a shell game for the viewer in an environment with false perspectives. They posit the existence of various films and characters, one of which is interpreted by an academic as containing religious symbolism. Sigmund Freud's own explanation is given by a sleeper awakened by an alarm clock."—P. Adams Sitney

Other distribution: Canadian Film-makers Distribution Centre, Toronto.

1977-1979, 16mm, color/so, 18m, \$40

## Lawder, Standish

### Catfilm For Katy And Cynnie

Made for InterCat '73, Pola Chapelle's Cat Film Festival in N.Y.

16mm, color/si, 4m (18fps), \$18

### Construction Job

CONSTRUCTION JOB is a treasure chest of bizarre and amusing footage from the turn of the century to the present...a compendium of images of my affection.

16mm, b&w/so, 6m, \$10

## Eleven Different Horses

Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film.

"A visual statement of compelling subtlety."—James Broughton

Award: Indiana State University Film Festival, 1970. Purchased by the Museum of Modern Art, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, color/so, 4m, \$10

## Intolerance (Abridged)

The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D.W. Griffith's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.

The film was created on a home-made Optical Printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffith's narrative line, composition, editing, and even camerawork.

Recommended for all students of filmmaking and film history.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, b&w/si, 10m (16fps), \$10

## Corridor

Credits: Music by Terry Riley. Sound for prologue by Stan Lawder.

CORRIDOR took two years to make. It is my best film.

"...an extraordinary exercise in visual polyphony...the pyrotechnic surface is exfoliated with Hegelian

relentlessness from an elemental formal core...the many are no less the many for being inescapably the One."—Sheldon Nodelman

"CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuro and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated. CORRIDOR is a film of which any filmmaker would be rightly proud."—James Childs, *New Haven Register*

Other distribution: Film-Makers' Cooperative, N.Y.

1968-70, 16mm, b&w/so, 20m, \$30

## Dangling Participle

Credits: Organ Music by Bruce Lieberman.

Made entirely from old classroom instructional films, DANGLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.

"The funniest underground film I've ever seen."—Sheldon Renan

"Dynamite!"—Gene Stavis

Award: Honorable Mention, Bellevue Film Festival

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, b&w/so, 18m, \$30

## Necrology

"In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 p.m. crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00 p.m. tired-

ness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced."—Jonas Mekas, *Village Voice*

"Several short films (at the Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was NECROLOGY, by Standish Lawder, an eleven-minute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end... seemed to me to destroy a desirable mood, but it certainly pleased the crowd..."—Edgar Daniels, *New Cinema Review*

"Without doubt, the sickest joke I've ever seen on film."—Hollis Frampton

Purchased by the Museum of Modern Art, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.

1969-70, 16mm, b&w/so, 12m, \$25

## Runaway

"Lawder achieves the perfection of all his techniques in a small six-minute film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly,



funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing."—Jonas Mekas, *Village Voice*

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke."—Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal—the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!'—Stan Vanderbeek

"...a delightful piece of madness ...a modern *Ballet Mecanique*."—Herman G. Weinburg

Shown: 16th International Short Film Festival, Oberhausen, Germany, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, b&w/so, 6m, \$15

### Roadfilm

A spectacularly silly film of animated outrageousness. Why not do it in the road?

Credits: Music by the Beatles.

Award: Ninth Independent Film-Makers Festival, Foothill College, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 2m, \$8

### Colorfilm

"COLORFILM is the ultimate consummate self-referential film, in color yet!"—Henry Kissinger

1972, 16mm, color/so, 3m, \$10

### Raindance

RAINDANCE plays directly on the mind through programmatic stimulation of the central nervous system. Individual frames of the film are imprinted on the retina of the eye in a rhythm, sequence, and intensity that corresponds to Alpha-Wave frequencies of the brain.

RAINDANCE becomes an experience of meditative liberation beyond the threshold of visual comprehension. Vision turns inward. The film directs our mental processes, controlling how we think as well as what we see. Images fuse with their after-images, colors arise from retinal release of exhausted nerve endings, forms dance across short-circuited synapses of the mind.

RAINDANCE was made entirely from a scrap of found footage taken from an old animated cartoon representing a sheet of falling rain. The cartoon was called, "The History of Cinema."

1972, 16mm, color/so, 16m, \$30

### Regeneration

"REGENERATION came out of a five year incubation period of cogitating on the irreversibility of certain life events. A fine Piece."—S. Samuel Gooch

1980, 16mm, b&w/so, 3m, \$15

### Lebrun, David

#### Tanka

Original score by Ashish Khan (sarod), Buddy Arnold (saxophone, clarinet, flute), Pranesh Khan (tablas) and Francisco Lupica (percussion).

Tanka means, literally, a thing rolled up. The film, photographed from Tibetan scroll paintings of the sixteenth to nineteenth centuries, is a cyclical vision of ancient gods and demons, an animated journey through the

image world of the Tibetan Book of the Dead.

"With his dazzling TANKA David Lebrun has filmed a series of Tibetan paintings of mythological subjects and then programmed his footage into an optical printer to create the illusion of animation. The dazzling, vibrantly colored result is a series of dancing gods, wild revels, raging fires and sea battles between monsters."—Kevin Thomas, *Los Angeles Times*

"An extraordinary film."—Melinda Wortz, *Art News*

"TANKA is brilliantly powered by the insight that Tibetan religious paintings are intended to be perceived not as in repose but as in constant movement. The water and flowers seem to dip and sway, the birds to fly, and the god to move his arms sinuously."—Edgar Daniel, *American Film*

Other distribution: Creative Film Society; Film-Makers' Cooperative, N.Y.

16mm, color/so, 9m, \$20, sale \$200

### Lerman, Richard

#### Sagittarius V

This film has a science-fiction quality—it is a composition of electronic music that can be seen. The images of the film are created by the music—on an oscilloscope, and there is a close sync between the two. It should be viewed on a projector with a good sound system. Listen/look.

Awards: Ann Arbor Film Festival, 1968; Adelphi College Spring Arts Week, 1968; numerous concerts, 1968; Foothill Film Festival Award of Merit, 1968; Harvard Film Festival.

1967, 16mm, b&w/so, 6m, \$5

### Sparkgap

SPARKGAP is a film that may or may not be performed with. It is about architecture, city planning, Black Power, Sound/Noise, Boston and electronic theatre music pieces.

If it is performed, loudspeakers should be connected to the projector with long cables. On one side of the audience, two White persons carry loudspeakers and move up and down the aisle acting very passive. On the other side of the audience, two Black persons carry loudspeakers and act very violent by jumping in and out of the audience. A fifth performer periodically shines a spotlight on the performers' faces so that their skin color is known and to remind us of other things.

The soundtrack is played very loud. If you would like to perform this film, a performance kit consisting of four loudspeakers and wire is available for rental from the filmmaker—or you may write for information on how to wire the speakers in series/parallel; contact Canyon Cinema for details.

Shown: I.C.A. Collaboration Art Show, Boston, 1969; University of California at Santa Barbara, 1969; A.I.A. Convention, Flower Market, Boston, 1970.

1968, 16mm, b&w/so, 10m, \$8

### The Ring Masters

THE RING MASTERS' images were produced on an oscilloscope, and were photographed through filters. The images were produced by electronic music. After editing, I composed a new electronic music soundtrack.

Open your eyes and ears, and when the images all flow, your eyes and ears will be open.

Awards: Kenyon College, cash award 1969. Shown: Ann Arbor Film Festival; Yale Film Festival; Bellevue Film Festival; Antioch



Film Festival; Santa Cruz Film Festival; Brandeis Film Festival; Intermedia Arts Film Festival; N.Y. Film Fair; I.C.A. Collaboration Art Show, Boston, 1969; M.I.T. Moonshow, 1969; Dave Garroway Show, 1969; used in the production "Space Play: Phase II," Boston, 1969.

1969, 16mm, color/so, 14m, \$15

### Third Book Of Exercises

Third Book may or may not be performed with. The film is an edited record of a performance of the piece by the same name that took place outdoors on a cold, windy day in December 1969.

A basket of one continuous strand of 1/4" recording tape which has been pre-recorded with the piece is fed by hand onto and through a tape recorder. The performer, myself in the film, must keep it tangle-free and sounding good. A piano player does scales. I do this. The film may be projected in back of a live performance of the piece. The sounds mix and blend, and time delays occur and silences, too. The best music turns out to be that of the "spinnin' wheel, baby," a truly American sound with Lord Buckley in the driver's seat.

The piece itself dates from 1967 and it had its first film/with/performance showing at the Millennium in 1971. I've performed it widely with widely differing reactions.

A stereo or mono tape wound off backwards and stored in a paper bag is available from me for those wishing to try a performance, should they wish to rent the film.

1971, 16mm, b&w/so, 15m, \$18

### Think Tank

THINK TANK is a science fiction film that evolved from a soundtrack I did for a radio play in

1968. The basic plot is that of a person being brainwashed by a computer. The play is by Henry Timm, and the main actors are John Bizakis, Amy Cohen and Judith Roberts.

THINK TANK is deeper than a San Francisco story, though. Certain ambiguities are present and the Process of the film is to describe such everyday things as *deja vu* (did that really happen to me? was that the way it was? how did I feel then?) and other wonders of the human mind and spirit.

The film contains much footage from a particularly beautiful Fall (1970) in 2 particularly beautiful settings: Lincoln, Mass. near Walden Pond, and a sunrise over a fog-covered Jamaica Pond in Boston. I used about ten different film stocks in shooting this film—to get the notion of seeing things that are the same event in a different way. I also used some in-camera color separations, infra-red film, and shot much film from slides.

The entire film is unified by my soundtrack which combines electronic music with modifications of the human voice. THINK TANK was produced under a grant from the New Hampshire Network (NHN) and is my only "real" film.

1971, 16mm, color/b&w/so, 22m, \$20

### Sections For Screen, Performers And Audience

SECTIONS is an abstract film with music notation imagery superimposed over oscilloscope footage. The film is intended to be performed within a live musical setting and works well with an "avant-garde" music score or a jazz score.

SECTIONS is a score for performance. I have always been intrigued with reading scores, and this was my way of sharing this with an audience. Here, what the

musicians play, the audience sees (and hears).

In performances I have done, the musicians play either traditional or non-traditional instruments, which are always modified by a synthesizer electronically during a performance. For those who wish to hear how a performance went, a copy of a 1/4" track stereo tape, which has two different performances on it, is included with the film. When the tape is played with the film, the film should be run at 18fps.

This film represents a unique opportunity to expand both traditional notions of film and music. Anyone interested in performing this film may contact Canyon Cinema for details.

"The result is an interplay between screen and musicians which is often startling and consistently amusing."—D. Rosenbaum, *Boston Herald American*

1974, 16mm, color/b&w/si, 7m, \$15

### Ritual Re-Enactment Of Childhood Memories/ A Time Machine

A multiplex film:

1. Documentary from which the performance of the piece came
2. A metaphor for how our (my) memories function
3. What did this dream mean? (the piece performed was written (I dreamed this set-up) in a dream)
4. As a ritual celebrating human memories
5. A complicated video feedback network that is performed with and humanized.
6. A performance of a sound piece using music boxes as a sound source.

Four video decks were set in a line and one tape was threaded thru them. The decks were set on Record/Play/Record/Play in such a way that the monitors

(and camera on the monitors) and the cameras were able to record and geometrically expand the performance that took place.

The time delays and feedback from the video are embellished by the time delays and echo of the music. The film was shot with 4x under difficult lighting conditions and the print is of exceptional quality.

This is my most "conceptual" film. Anyone interested in the performance version of this film may contact Canyon Cinema for details.

Again here, the film may be projected while a live performance ensues.

1976, 16mm, b&w/so, 12m, \$10

### Glass Shots With Flower

Glass Shots was made over a period of about four years. The initial footage of the film was shot on color infra-red and though I like it for its color, I was at a loss to put it to use in a film. After shooting a roll of color print stock (7381) as camera original, I then made positives of both the infra-red and the 7381.

Successive footage was simply optically printed bi-packs and positives of bi-packs through a total of 6 generations. The film was structured around this process. The music is highly processed, as is the imagery. Much of the sound is from amplified wire of varying lengths and shapes. In some cases, the sounds of wooden drums and a wooden flute was transduced through metal to give it a new character. These sounds were sometimes super-imposed over themselves.

The process of making this kind of a film was intriguing to me. I found the aspect of the perform-



mance at the printer a kind of very slow-motion performance when contrasted with the performance of creating the music and editing the film. In deciding on the music for the film, I thought of amplification of the optical printer itself as a possibility which I discarded as being too unlyrical.

1980, 16mm, color/so, 26m, \$35

## Lester, Howard E.

### Children Of Synanon

A documentary about the life of the children of residents at Synanon (a community primarily of former drug addicts). The children all live together, have a large part in running their school and sub-community and play a version of the Synanon "game" (a type of group therapy). The film centers on the Game as played by the children, featuring a confrontation between an 11-year-old girl and her mother.

Award: Long Beach Autumnal Film Festival, 1969; National Student Film Festival, 1969. Selected for exhibition with the Genesis package of young filmmakers.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1968, 16mm, b&w/so, 15m, \$15

### Ransom Note

An animated note to the audience. In a way an experiment on audience participation since it asks the audience to perform certain tasks.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1969, 16mm, color/so, 2m, \$5

### Airplane Glue, I Love You

Script, direction, editing: Howard Lester. Camera: Neil Reichline. Cast: Tedd King, Ben Brank, Marty Montgomery, Judy Coppage.

An absurd comedy about a 30-year-old ex-professional model airplane builder who by mistake gets put in the sixth grade.

"...In 20 minutes Lester presents more genuinely comic situations and characters than a great many of the touted Hollywood pros do in five times the length."—*Daily Variety*

"...This film has charmed audiences wherever I have seen it."—*Filmmakers Newsletter*

Awards: CINE Gold Eagle, 1970; Bronze Knight of Malta (Best Fiction Film, 1970); Atlanta International Film Festival, Bronze Medal; Ann Arbor Film Festival, 2nd Prize, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1970, 16mm, b&w/so, 21m, \$25

### The Nose

Camera: Neil Reichline. Sound: Mike Hall. Script, direction, editing: Howard Lester. Cast: Tedd King, Ben Frank. Production Assistant: Virginia Chase.

An adult dream Fairy Tale about a man who loses his nose. Loosely inspired by the Gogol story "The Nose," the film deals with the adventures of the main character as he searches for his nose in modern Los Angeles, climaxing with The Nose's recovery in a night-club for monsters.

"Hilarious...silly...the kind of film which makes life meaningful and adds zest to anytime..."—*Canyon Cinemanews*

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1972, 16mm, color/so, 38m, \$40

### Slide Show

Camera: John Sharaf. Script, direction and editing: Howard Lester. Sound: Ken King. Cast: Roger Margolis, Theresa Marquez, Richard Sarradet, Maggie Browne, and the entire Focus Pocus Film Squad.

SLIDE SHOW is an experimental documentary film about a young California couple and their community, presented in the context of a dramatic event happening at a gathering of friends to view a slide show. It is an effort to provide an entertaining, honest, thought-provoking experience for the audience by experimenting with ideas of concept, structure, contrast, narrative technique, audience involvement, and the mixture of real and fictional events. It is intended for small, rather than large, audiences.

Awards: Virgin Islands International Film Festival, 1977; Chicago International Film Festival, 1977; FilmSouth, 1978; Texas Film Festival, 1978.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1977, 16mm, color/so, 19.5m, \$25

### Face

Music: Susan Ain.

A cinematic mosaic experiment. A mosaic of a Face but instead of stationary title, the face is made up of from 15 to 27 moving images.

Shown at the 4th International Experimental Film Festival, Knokke-Le-Zeute. In the collections of the Royal Film Archive of Belgium and the Museum de Moderna de Espirito Santo, Brasil.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

16mm, b&w/so, 3m, \$5

### Improvisation On The Hollywood Ranch Market

An optical experiment with the idea of a visual drone, which builds from a study of a famous all-night grocery and snack bar on Vine Street in Hollywood.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

16mm, b&w/so, 6m, \$10

## Levine, Charles I.

### Peaches And Cream

Assisted by Paul Morrissey. Music by Louis Niciagna.

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen."—P.M.

"PEACHES AND CREAM which closes in on the paintings and gets rid of the spectators' distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening—never mind if it's art. For five minutes or so one can tap one's foot to the music and look."—*Arts Magazine*

Other distribution: Film-Makers' Cooperative, N.Y.

1964, 16mm, color/so, 5.5m, \$20

### Shooting Guns

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/si, 8m (16fps), \$20

### SI See Sunni

Original music composed by Richard Felciano.



## Levine

A portrait of Sunni, a modern mystic with a B.A. from Vassar and an M.A. from Harvard. Her past told with the Tarot cards. She is also publisher/editor of *Filmmakers' Newsletter*.

Other distribution: Film-Makers' Cooperative, N.Y.; London Film-Makers' Co-op; Australian Co-ops.

1967, 16mm, color/so, 7m, \$22

## Siva

A realization of the Hindu God, a cinematic tone poem.

Prize winning film.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada, London, Australian Co-ops.

1967, 16mm, color/so, 2m, \$8

## The Sound Of Chartreuse

Surrealist dream incorporating a sequence from a 1929 Paramount musical.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/b&w/so, 19m, \$40

## Apropos Of San Francisco

(After or for Jean Vigo) with Ben Van Meter. Sound recording by Bob Cowan.

A study in visual rhythms and structure, using the same basic element repeated with variations.

Shown: San Francisco International Film Festival; Sorrento, Italy Film Festival; Tampere, Finland Film Festival.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada and Rome Co-ops.

1968, 16mm, color/b&w/so, 4.5m, \$20

## Bessie Smith

A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared

in the 1929 film ST. LOUIS BLUES and songs sung by her as well as a commentary read by Joseph Marzano.

"It's the best film I've seen this year... A masterpiece."—Lenny Lipton, *Berkeley Barb*

Shown: New York Film Festival; San Francisco International Film Festival; Oberhausen Film Festival; Sorrento Film Festival, Italy.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada and Rome Co-ops.

1968, 16mm, b&w/so, 13.5m, \$40

## Horseopera

Sound recording and mixing by Bob Cowan, including the work of: Edwin S. Porter, Wm. S. Hart, John Ford and many others.

I have used individual shots as loops to achieve a visually harmonic form, in which a variation of particular actions is made to produce a rhythmic structure... The whole panorama of the winning of the West is at hand from horse and wagon to great railroad locomotives that charge across the plains and mountains relentlessly, always watched by the Indians.

Stereotyped characters and actions are transformed and become larger than life, building blocks for a plastic mosaic. Epic conflict is in motion between good and evil...the bad guys kill, rape and plunder both the land and the people, nothing is beneath them and they will not let anyone stand in their way. Their greed is unquenchable.

"HORSEOPERA is an original and interesting film..."—Vincent Canby, *New York Times*

"Cerebrally engrossing—near perfect."—Aaron Hauptman, *Queens College News*

Award: Kenyon College Film Festival, 1971.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independants, Canada.

1970, 16mm, b&w/so, 24m, \$70

## Steps

Music: Charles I. Levine. Sound recording: Bob Cowan.

Dedicated to Fernand Leger on the fiftieth anniversary of his film LE BALLET MECANIQUE. STEPS incorporates the loop used in LE BALLET MECANIQUE by Fernand Leger with a new loop, to make visual rhythms.

Award: Bellevue Film Festival, Honorable Mention, 1976. Shown: Anthology Film Archives, Millennium, Chicago Art Institute.

1976, 16mm, color/so, 12m, \$30

## Levine, Saul

### Wend-0

A winding dance wandering to the west.

1964-1967, R8mm, color/si, 3m (18fps), \$10

### Saul's Scarf

Free for benefits and free showings.

we turning in side/take it without them/it closes/Castles color/You must pass through it/before it closes/open unstolen/stop/it closes/castles color/the before turning/prism/face the kiss/half a beat time delay/in image/behind the cloth/the rainbow bridge/the rainbow bridge

—Erik Kiviat

1966-1967, R8mm, color/si (18fps), 21m, \$40

### Tear/Or

Seeing at a distance through the burning/silk/may/the violence/grow between their eyes/in heaven—Eric Kiviat

1966-1967, 16mm, color/si, 3.5m, \$10

## Cat's Cradle Harp Wind Lock Heart

Cats cradle harp wind harp lock/As silk of speech and moire between the lines/Tuning the harp up to pitch/String broke if I told a lie/Call of the sun rose Chords of the king/Retaining the lyrics of memory/A sound heard from the stone like a harp string breaking/Dangling lock. Did I forget here/Love woke/Early as the knot in the grain

1967, 16mm, color/si, 6m, \$12

## Sarafree

SARAFREE SARAFREE film dancing in the street in the sky free film Dance Sing with the grass.

As long as men make war let us lie down and sing with the grass.

1968, R8mm, color/si, 3m (18fps), \$5

## Star Film

STAR FILM stars a hand-made emulsion.

16fps or 18fps is the preferred speed unless the projector is significantly brighter at 24 fps.

1968-1971, 16mm, color/si, 15m (18fps), \$35

## The Big Stick/An Old Reel

"THE BIG STICK/AN OLD REEL...intercut(s) two Charlie Chaplin shorts centering on policemen with newsreel footage of police crowd control and street fighting. Levine questioned the social implications of media, not only by making temporal, esthetic and contextual comparisons of his sources, but by presenting this discomforting ragout in a film gauge whose cost, availability and mobility make simply working it an intrinsically political gesture. Levine also understood how to use very fast cutting in old-style 8mm, a difficult task in that the splice is in the middle of the frame. A cut is therefore void of



illusion, and in fact threatens to obliterate a weak image...

"...Levine's adroit use of graphic action from the newsreels and close-ups from the shorts changed the rapid cuts from awkward stumbles to almost profound superimpositions."

—James Irwin, *Artweek*

1967-1973, 16mm, b&w/si,  
17m (18fps), \$30

### Charlatan

Lying behind the Seer's Dance.

1976-1977, 8mm, color/si,  
20m (18fps), \$35

### Time To Go To Work

Rap with conductor enlightens a Conrail trip, New Haven to New York.

1978, 8mm, color/so,  
11m (18fps), \$20

### Raps And Chants Part I

1981, 8mm, color/so, 12m  
(18fps), \$24

### Raps And Chants Part II

"RAPS AND CHANTS is also without the typical cataract of cuts. The first part is a man's monologue about a grueling LSD adventure (even the image is a washout), and the second is the portrait of a woman, gleefully milking cacophony from a tape recorder by rapidly playing with the buttons. It is an essay in the filmmaker's twofold aesthetic: the roughness and punch of experience remains without cosmetics, unsentimentalized, uninterpreted; instead, the material of its transmission, image, and sound, becomes the field of cathartic, nervous play, a wild Hasidic dance."—P. Adams Sitney, *Village Voice*

"The filmmaker and collagist John Broderick tells (and sings) a story of a remarkable acid trip and the filmmaker, painter and

collagist Caroline Avery laughingly plays jazz tape recorder."

—Marjorie Keller

1981, 8mm, color/so,  
14.5m (18fps), \$30

**Note:** Both parts of RAPS AND CHANTS may be rented together for the special price of \$50.

### New Left Note

"Levine's rapid fire cutting has never found a more appropriate subject than in NEW LEFT NOTE, his film on the anti-war, anti-racist, and women's liberation movements of the early 1970s in America. NEW LEFT NOTE represents a synthesis of ideas that Levine sought to inject into a much-divided movement. The 'Free Bobby Seale' demonstrations in New Haven (Levine's home town) in 1970 is put into context through the editing... At the time of shooting, Levine was the editor of *New Left Notes*, the national newspaper of SDS (Students for a Democratic Society). He was unilaterally committed to the movements he filmed but beleaguered by the leadership of the organization for his non-sectarian views... (NEW LEFT NOTES) is a study of radical politics in radical film form."—Marjorie Keller

"The life he records is a jumble of demonstrations, fused with the kaleidoscopic fury of memory; its brief reprises include a catnap in the back of a car and a glimpse of a zoo. His incessant, chaotic outpouring of political energy seems less geared to a naive notion of bettering the world than to a perpetual pressure to keep it from getting worse."—P. Adams Sitney, *Village Voice*

1968-1982, 16mm, color/si  
26m (18fps), \$52

1968-1982, 16mm, color/si  
26m (18fps), \$52

### Note To Poli

"A note to the filmmaker Poli Marechal 'about' penetration: matter and light, substance and smoke. Images of drinking cof-

fee and having sex evaporate as smoke is blown into a shaft of light on a refrigerator."—Marjorie Keller

"NOTE TO POLI, part of a series of intimate 'notes,' represents a burst of sexual energy as the prelude to a cigarette in the sunlit kitchen, as if the balancing of eros and narcosis precluded the intervention of splicing."—P. Adams Sitney, *Village Voice*

1982-1983, 8mm, color/si,  
4m (18fps), \$12

### Departure

Film tangents departures. The Susquehanna River, Marilyn Aigen, Dan Barnett, Elaine Johnson, Lee Brown, bridges, Marjorie Keller, Zack Bowen, Cliff Clark, David Marck, flying horses, Saul Levine, and many others appear in this film.

1976-1984, 8mm, color/so,  
30m (18fps), \$60

### Shmateh II

With Randal Wells and Anita Zlobro.

8mm, color/so, 1.5m  
(18fps), \$10

### Shmateh III

A breeze.

8mm, color/so, 3.5m  
(18fps), \$10

**Note:** Both SHMATEH II and SHMATEH III may be rented together for the special price of \$15.

### A Brennen Soll Columbus's Medina

The third tune of A FEW TUNES GOING OUT. A Memorial Day Parade of songs, histories, cross conversations and interchangeable parts.

1976-1984, 8mm, color/so,  
15m (18fps), \$35

### 4 Films: Note To Poli, Portrayal/Sherill Kaye, Portrayal/Near Site and Shmateh III

The 4 FILMS...is a sample of films from 3 series of films blown up from smaller gauges.

16mm, color/si,  
14m (18fps), \$25

### Bopping The Great Wall Of China Blue

A portrait of disc jockey May Kramer, filmmaker Dan Barnett, and Levine himself.

The film cuts between Kramer talking, Barnett working and touring China and Levine engaged in the routines of his life. Incorporated into the portrait are shots of an astronaut floating in space, clouds passing and Chinese women performing their daily exercise. As vast space and clouds float by, the film mixes daily routines, foreign locales and the expanse of the universe in a work of cinematic music and dance.

1981, 8mm, color/so,  
6m, \$10

### Arrested

1977-1984, 16mm, color/si,  
4m (18fps), \$10

### Unemployment Portrayal

1974-1983, 16mm, color/si,  
4m (18fps), \$10

### Levy, Lenny

### Force Field: Sand

Concentration on the forces in a vibrating field of beach sand. With patience it bursts into splendor. A study in centering energy.

SILENT SPEED ONLY!

1971, 16mm, color/si,  
12m (18fps), \$5



## Levy

### White Bliss Road

When you just look at something very carefully for awhile (and your mind awake), the barriers between inside and outside disappear. That's ecstasy, and it's really just a matter of seeing things for what they are.

The moving surface of a road looked at by a movie camera. A subtle and beautiful eyebath of light and particles.

SILENT SPEED ONLY!

1971, 16mm, b&w/si,  
7m (18fps), \$5

### Stratum Lucidum

The "stratum lucidum" is the second layer of cells in the skin. (STRATUM—"to spread out"; LUCIDUM—from "light" and "Lucifer"). This is a movie about movies and specifically about the mysterious forces (indeed living demons) that inhabit its worlds giving it the power to cast spells and heal.

A journey into the heart of a piece of film as it decays. Images of editing rephotographed in different

ways to reveal diamonds, fires, conflicts, breath and life.

SOUND SPEED ONLY!

1972, 16mm, color/si,  
18m, \$10

### Lewis, Laurie

#### The Matchseller

THE MATCHSELLER is a colour fairytale made in England.

Set against a 1950's carnival rock 'n' roll background, a young bride uses a sorcerer's charm to procure a husband.

"Their passionate intensity was predictable, the excruciating beauty of so many of the images was not. The bride and her tattooed bachelor, hand-in-hand, flying high over the fairgrounds, a la Chagall." —Barbara Ritz, *Stanford Daily*

"There is a wistfulness and artistry which make it enjoyable, exemplifying the new demands being made upon the film audience." —Rex Weyler, *The Occidental*

Shown: Berkeley Film Festival, Honorable Mention; Ann Arbor Film Festival Tour, Special Commendation; included in GENESIS 1, Filmways package.

1968, 16mm, color/so,  
12.5m, \$20

### Reasons To Be Cheerful, Part 3

This is a rock 'n' roll performance film of Britain's most manic entertainer fronting the toughest rhythm section in the world.

Award: London Film Festival, Outstanding Film of the Year, 1980.

16mm, color/so, 5m, \$10

### Lieber, Edvard

#### Seven Portraits

SEVEN PORTRAITS is a series of richly poetic impressions exploring multi-perceptual relationships between image and sound. Shot with informality and intimacy, the film penetrates artist-viewer dis-

tance with astonishing immediacy, revealing a powerfully complex vision of its subjects: Willem de Kooning, Leonard Bernstein, Robert Rauschenberg, Tennessee Williams, Andy Warhol, John Cage, and Liv Ullmann.

Awards: Berlin International Film Festival, 1984; Festival dei Popoli, Florence, Italy, 1984; Sao Paulo International Film Festival, Brazil, 1984; French-American Film Festival, Avignon, France, 1984; Taipei International Film Festival, China, 1985.

1983, 16mm, color/so,  
22m, \$40

### Linder, Carl

#### Womancock

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women.



Liv Ullman in *Seven Portraits* by Edvard Lieber



Which is? His women are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he had done his job."—Michael Ross, *L.A. Free Press*

1965, 16mm, b&w/so,  
15m, \$20

### Vampira: The Passion Of

"The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich and with a variety of beautifully lighted and composed setups...I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion."—Lloyd Steele, *L.A. Free Press*

"...a classic study of a sensuous woman enjoying her body."—John Bowers, *Playboy*

Award: San Francisco International Film Festival, Second Prize, 1970.

1969, 16mm, color/so,  
22m, \$30

### Linkevitch, Barbara

#### Thought Dreams

This is a game of hide and seek.

Awards: San Francisco Art Institute Film Festival, Mills College Festival, California College of Arts and Crafts Film Festival.

1972, 16mm, b&w/so,  
3m, \$5

### Chinamoon

CHINAMOON takes place in a brothel; a timeless, nameless brothel. Experimental and impressionistic in technique, the movie centers around the formally ritualized world of a room inhabited by four prostitutes. They are depicted with tenderness and sensitivity; not as sex objects,

but tragically, as tired, sexually depleted women. The finale of the film is a pagan chorus, in song and rite. Having shown the use of women's bodies which destroys their souls, a ritual murder of the men who have come into contact with them takes place.

"CHINAMOON conveys the sequestered nightmare world inhabited by four prostitutes. The film focuses on the bed, men and experiences that women share and the room they never leave. The filmmaker utilizes bold colors and closeups, but her viewpoint is as feminine as the paintings of Marie Laurencin. The impression of female camaraderie, contempt for men and the sameness of their lives is expressed by symbols of dolls, rain, shattered glass and the cries of an alley cat."—Linda Gross, *Los Angeles Times*

1975, 16mm, color/so,  
15m, \$25

### Lipton, Lenny

#### Happy Birthday Lenny

Lenny Lipton was born May 18, 1940, in Brooklyn, New York. He wrote the lyrics of the song "Puff, the Magic Dragon" when he was nineteen years old. He is the author of *Independent Filmmaking* and *The Super 8 Book*. He lives in California with his wife and daughter.

In HAPPY BIRTHDAY LENNY Mother explains the nature of her love. (File under neurosis.)

Shown: Flaherty Seminar, New York Film Festival.

1965, 16mm, color/so,  
8m, \$10

#### We Shall March Again

The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack. Vividly depicted. Provides a valuable historical perspective on the period, filmed by a partisan.

Shown: San Francisco Film Festival; NET; Italian TV; Cinematheque Francaise. Part of the Pacific Film Archive collection.

1965, 16mm, b&w/so,  
8m, \$10

### Ineluctable Modality Of The Visible

Extreme closeups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody. Part of the American Federation of Arts series.

1966, 16mm, color/b&w/si,  
9m, \$10

### The Dunes Of Turo

Cape Cod and the ghosts of city traffic. Positively ecolodic.

1966, 16mm, color/so,  
7m, \$10

### Memories Of An Unborn Baby

Warm multiple imagery.

1966, 16mm, color/so,  
4m, \$5

### Powerman

An homage to the superhero. Lipton's only animated film. The song POWERMAN is performed by Rogue Streib's East Bay Symphony, with the filmmaker singing lead.

1966, 16mm, color/so,  
5m, \$5

### Below The Fruited Plain

"...set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates.

"But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and alienation..."—Richard Milner, *Berkeley Barb*

1966, 16mm, b&w/so,  
9m, \$10

### Cornucopia

TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building its intensity.

"Best insult to American Civilization."—Bellevue Film Festival, 1968

1968, 16mm, color/so,  
8m, \$10

### Show And Tell

"A rich neat film with funny stuff in it...full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like afterimages in your mind."—Bob Nelson

Bellevue Film Festival, Yale Film Festival, San Francisco Film Festival, St. Lawrence University Independent Filmmakers Competition, Cinematheque Francaise.

1968, 16mm, color/so,  
24m, \$25

### LP

A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.

1969, 16mm, color/si,  
33m (18fps), \$35



## Lipton

### Doggie Diner And The Return Of Doggie Diner

The prospective renter needs no better recommendation than this: Peter Kubelka purchased a print for the Austrian Film Archive. Rent it while it's hot.

1969, 16mm, color/so, 7m, \$10

### Let A Thousand Parks Bloom

A film about the building of People's Park, and its ultimate destruction, marking the end of an era.

1969, 16mm, color/so, 27m, \$30

### People

The Red Mountain Tribe hangs out in my backyard. "Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there has to be a continuing alternative to the commercial cinema."—Roger Greenspun, *The New York Times*

1969, 16mm, color/so, 3m, \$5

### The Last March

On Memorial Day, 1969, 50,000 people defied law and order to pay homage to People's Park. Made up of footage originally shot for the BBC.

1970, 16mm, color/si, 11m, \$10

### My Life, My Times

"MY LIFE, MY TIMES is an 11-minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores—all accompanied by music like 'Listen to the Mockingbird,' 'There's a Tavern in the Town,' and a Stephen Foster medley. The film must have taken equal parts of

affection and chutzpah, and it is perhaps too private really to deserve (or require) a public." —Roger Greenspun, *The New York Times*

1955-70, 16mm, color/so, 11m, \$10

### Far Out, Star Route

"I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents...FAR OUT, STAR ROUTE is a very personal anthropological/ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it."—Jonas Mekas, *Village Voice*

"The essential appeal of the film is its warmth, for it is a personal glimpse of some very likeable young people. There are many extremely memorable scenes..." —After Dark

"A home movie focuses on people, doing the simplest and most ordinary things, without undue stress on technique. FAR OUT, STAR ROUTE uses this as its aesthetic, consciously and wisely, to create a new form of film experience."—David Bienstock

1971, 16mm, color/so, 64m, \$65

### Dogs Of The Forest

An apocalyptic vision of dogs in the dark forest and humans on the bright beach.

1972, 16mm, color/si, 5m, \$5

### Life On Earth

A year in the life of my family and friends centering on the birth and growth of my daughter Chloe.

1972, 16mm, color/si, 58m, \$60

### Children Of The Golden West

"Space limitations prohibit me from even summarizing the melange of fascinating hippies that animate Lipton's world, but we are generally treated to a provocative documentary kaleidoscope of Berkeley wit, defiance, insight, mania, obsession, and delusion...a definite intimacy and spontaneity are maintained by the close, direct-eye-contact approach. The 'characters' stare unstintingly into the lens as they speak, and the effect is very much like standing toe-to-toe with someone during a conversation. This technique invests the film with a sense of familiar honesty that is pleasantly and nakedly uncontrived.

"With CHILDREN, as with his previous film FAR OUT, STAR ROUTE, Lipton has set himself the task of documenting the New Culture, not by analyzing it or discussing its process of emergence, but simply by showing that it exists...injustice and rebellion are not invoked, and the characters are obviously already at home with their countercultural identities. This is a crucial kind of documentation to undertake, but limitations inhere either in the genre itself, or, more likely, in Lipton's approach to the genre." —Michael Shedlin, *Film Quarterly*

1975, S8mm, color/so, 59m (18fps), \$60

### Hilltop Nursery

A dedicated team strives to maximize human potential. The film shows modern techniques for treating handicapped kids, concentrating on the British-developed Bobaths' technique applied to cerebral palsy.

1975, S8mm, color/so, 24m (18fps), \$25

### Revelation Of The Foundation

The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers, and his nine wives. There are thousands of followers across the United States, and in other parts of the world. This film takes a look at the central house, or headquarters of the Foundation. An intimate view of Father and those who live with him.

An AFI grant was awarded to the filmmaker for this project.

1975, S8mm, color/so, 68m (18fps), \$70

### Nadine's Song

A trip to Oregon with the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it.

1975, S8mm, color/so, 12m (18fps), \$10

### Adirondack Holiday

A group of middle class professionals who have been friends since college days rent an unused and once very posh rich boys' summer camp. The central action of the film is the filmmaker's attempt to make a movie with the friends' children.

1975, S8mm, color/so, 17m, \$20

### The Story Of A Man (Going Down In Flames)

The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery



and attempted murder. He is presently serving a twenty year sentence in New Jersey.

1975, 8mm, color/so, 11m, \$10

### Father's Day

James Broughton receives a Father's Day gift at a Canyon Cinema party.

1975, 8mm, color/so, 9m (18fps), \$10

## Lipzin, Janis Crystal

### Buffalofilm

"Lipzin's films have been a positive and often pervasive influence on her contemporaries. Her research into advanced film processes and technical invention grew from a distinctive personal vision of film. In these films a powerful visual coherence is developed through organizational elements of factoring, categorization, resemblance, and structural repetitions. Those forces of organization and energy patterns which seem to exist at the threshold of ordinary perception are explored in her films, which are formally rich, conceptually coherent and unexpectedly revealing of woven layers of kinetic and emotive intensity." —Carolee Schneemann

BUFFALOFILM: Sequential elements shot in Buffalo, New York and in Manitoba, Canada, on the buffalo reserve at Riding Mountain National Park.

"This work relates intelligently to the films of Bruce Baillie and Joyce Wieland but is in no sense 'derivative.'" —William Judson, Film Curator, Carnegie Museum of Art

1974, 8mm, color/si, 11m (18fps), \$27.50

### Flapping Things

The first in the series of works in various media which I call VISIBLE INVENTORIES. Edited in the camera, an assemblage of subtle motions of objects in the wind (flags, ribbons, leaves) which speak delicately to the senses.

"This is as its title suggests. Things flap in the wind. But more happens: there are light and color changes which affect the way things are seen and photographed. Then there is a coolness in the editing which gives the film a sharp sense of the artist behind it." —Carmen Vigil, San Francisco Cinematheque

Collection: Carnegie Museum of Art.

1974, 8mm, color/si, 10m (18fps), \$25

### L.A. Carwash

A film evolving out of my experiments with dual screen projection and concerned with conjunctive and disjunctive couplings suggested by the qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete and separate entities coinciding only for four seconds. This film is intentionally two-dimensional, exploiting the properties of the medium that prevent photography from true reproduction.

"A cinematogenic subject finally receives its due." —Thom Andersen

"L.A. CARWASH takes an existing reality, an organic whole and submits it to a deconstructing and dissecting that renders the commercial establishment a footnote to the process. The sound re-recorded out of phase in a structure of 4' (a canon) assumes an imagistic life of its own... The visual, the other half of the medium's capacity to create 'illusion', is projected as the pictorial union of two

different NOWS in filmic time and different (via the methods of printing and being filmed again) yet same (disconnected by linear time, joined by memory) photographed fractions." —Richard Kaplan.

Funded by the Louis B. Mayer Foundation. Sound track assistance: Don Lloyd. Collections: Carnegie Museum of Art, San Francisco Art Institute.

Award: San Francisco Art Institute Film Festival, Adolph Gasser Award, 1976.

Other distribution: London Film Makers' Coop.

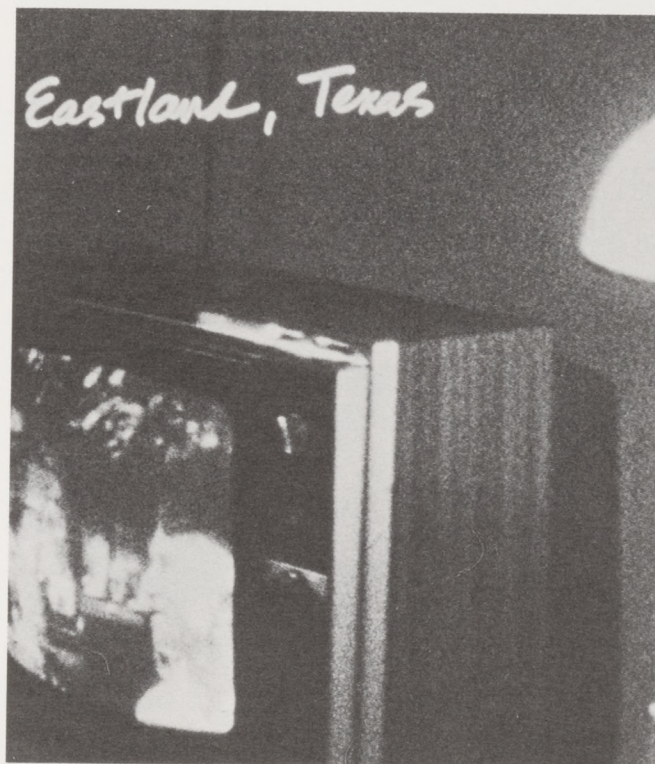
1975, 16mm, color/so, 8.5m, \$25

### Periodic Vibrations In An Elastic Medium

Discrete images were modelled into a filmic form which grew out of visual kinetic linkages rather than linguistic modes, musical notions, or anecdotal concerns. The elimination of

narrative sequence suggests the concept of simultaneity which is usually associated with painting and which is demonstrated by the poetry of William Carlos Williams. Pale blue passages divide the film into three sections, composed from several thousand feet of film exposed since 1973 in a variety of geographical sites. The title of the film makes reference to Newton's corpuscular theory of light.

"Its three sections experiment in different modes of perceiving light. The opening section is reminiscent of Monet's studies of the changes of light over time at Rouen Cathedral... The second section works largely with movement within the frame... The images unfold through visual associations, such as the symmetrical images which balance and are the inverse of those preceding... Although Lipzin's images...are simply recordings of natural occurrences, PERIODIC VIBRATIONS



Visible Inventory Six: Motel Dissolve by Janis Crystal Lipzin



## Lipzin

IN AN ELASTIC MEDIUM is a testimony to the beauty and originality of Lipzin's eye..."—Linda Dackman, *CinemaneWS*

Other distribution: London Film Makers' Coop.

1973-76, 16mm, color/so, 16m, \$40

### The Facts In The Case of M. Valdemar

Funded by the Louis B. Mayer Foundation.

Franz Mesmer's pseudo-scientific explanation for the forces of nature—mesmerism—forms the central motif of the Poe short story from which this film derives its title. Two strains dominate the film: one celebrates the mesmeric state induced by the random repetitive movements of a toy car with its flickering colored light and the second traces recollections of the humorous process of shooting the film. Oscillations be-

tween these two elements underscore the play between illusions of physical reality and altered perceptions... VALDEMAR is an uncut 400-foot camera roll with synchronous sound.

"A simple and elegant film which despite its simplicity continues to intrigue with each viewing."—Carmen Vigil, *Canyon Cinemanews*

"Wickedly funny. Should be required to accompany TEXT OF LIGHT."—Keith Sanborn

Awards: Honorable Mention, 1976 Bellevue Film Festival; selected for exhibition in "100 Years of Experimental Film—Experimental Filmmakers USA," Beaubourg Museum, Paris.

Other distribution: London Film Makers' Coop.

1976, 16mm, color/so, 12m, \$30

### The Bladderwort Document

A diary film made during the six months when I lived in southwestern Ohio at Bladderwort Farm, named for the only insectivorous plant native to North America. Here I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it. Joyce Wieland, Carolee Schneemann, Beverly Conrad, Nancy Rexroth and Tony Dallas appear.

"A fleeting, silent documentary that tumbles out of the projector, builds suspense, twists, folds in on itself, glides, smiles, then flies back into the projector. A subjective study of implosions, explosions and reflections of light, it grabs you by the lapel and sings."—Tony Dallas, *CinemaneWS*

"Janis relates to us those psychic associations experienced as the individual explores her environment (universe) internally and externally. hush/moments pass/flapping and soft winged creature/prickly porcupine quills... We are researchers into the interior of a film of mystery, activity, things, surfaces, light, and feelings."—Margaret Ahwesh, *Field of Vision*

1978, 8mm, color/so, 12m (18fps), \$30

### Visible Inventory Six: Motel Dissolve

A space of time filled with moving...the camera coolly surveys the interiors of motel rooms in which I stayed during semi-annual transcontinental auto trips. Superimposed over the screen image are the names of the towns in which the rooms are located and the car's odometer reading at each location. Otherwise, my homogenous accommodations lack locational cues. The sound track consists of two Gertrude Stein texts: *American I Came and Here I Am* and *American Food and American Houses*,

both from 1935. The film counterpoints printed word, spoken text, and photographs giving the viewer the alternate options of reading, viewing, and listening. Funded in part by a grant from the Ohio Arts Council.

Shown: Third International Avant-Garde Film Festival, London; Women in the Arts Conference, Pittsburgh.

1978, 16mm, color/so, 15m, \$37.50

### Visible Inventory Nine: Pattern Of Events

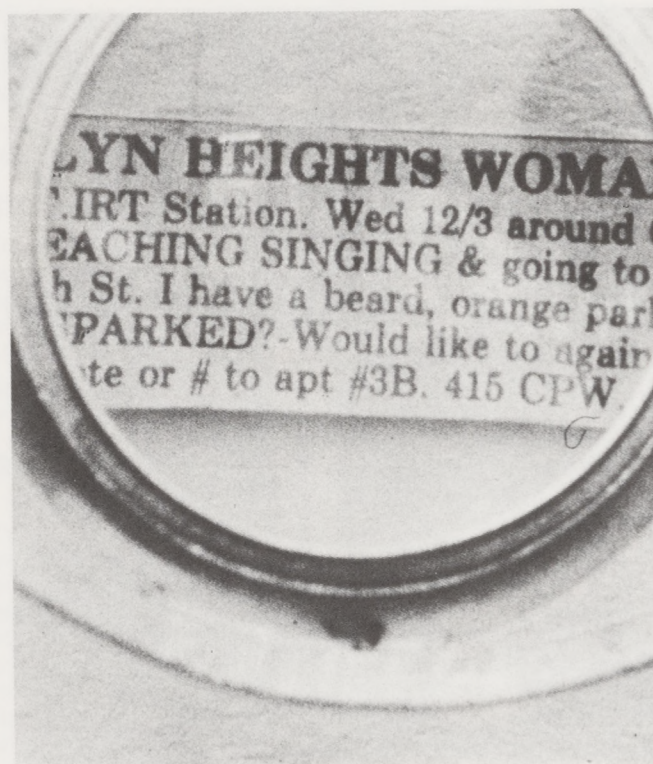
Production Assistant: Joel Singer. Funded by the Ohio Arts Council

A non-fiction narrative which relays the second thoughts of individuals meeting by accident in public places. The sound track was formed from tones which grow and change unpredictably—not single notes on a page. These sounds progress in patterns which make reference to a device used in dramatic films to suggest mounting tension. "The viewing through magnifying lens and the voice-over narration of personals printed in the *Village Voice* Bulletin Board point directly to chance as the organizing principle of life. Yet people continuously thrown together by chance become obsessed with one moment, one image, one word, one person. 'I must see you again...' This film makes the barest glance reverberate with potential meaning."—Steve Anker and Gail Currey, *The Last 80 Langton Street Catalog*.

Shown: Museum of Modern Art; Scratch Cinema, Paris; New Langton Arts, San Francisco; Cork Film Festival, Ireland.

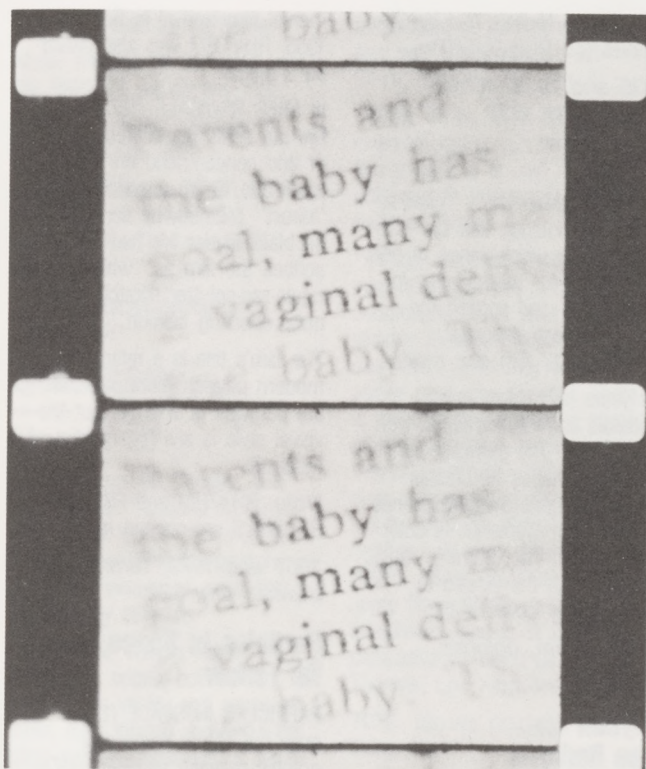
Other distribution: Light Cone, Paris.

1981, 16mm, color/so, 12m, \$30



Visible Inventory Nine: Patterns Of Events by Janis Crystal Lipzin





**Other Reckless Things** by Janis Crystal Lipzin

### Government Property

An investigation of the parallels between a film's ability to represent the illusion of another time and space (a secondary experience) and a recognition of a more primary experience taking place while a viewer is actually watching a film. Here, I am interested in the tension which arises from juxtaposing the presence of the immediate film projection and the film medium's ease in representing what existed in front of the camera during the filming. Material rephotographed from newspaper accounts of the Queen of England, TV coverage of the Reagan shooting, and original footage refilmed off a screen confound the boundary between the "real" and what is "depicted." Shot in England, Canada, and the U.S. West Coast. The title originated from the words "government property" which are printed on each sheet of toilet paper in the British Museum.

*Note:* This film uses three projectors. Two images are projected one above the other. The third projector is "hand-held" and moves according to a simple score, included with the film.

1981, 8mm (3 projectors), color/si, 10m, \$30

### Trepanations

A film made up of various kinds of correspondence—pictorial, written, and audio tape "letters" sent to the filmmaker by Nancy Rexroth, Joe Gibbons, Carmen Vigil, David Robinson, Jane Dobson, and others. The soundtrack is the dominant element and was constructed from excerpts from the tape correspondence of a contemporary woman photographer living in a small midwestern town. She describes the madness of her daily life in moods vacillating between delight and despair.

Her experiences, while uniquely her own, function as a magnifier through which we all can see our own situations and strongly identify with hers. The title describes a delicate cranial operation performed in prehistoric cultures.

"TREPANATIONS reminds me of the thoughts one has at the moment of death—when you look back on your life and realize that's all it was made up of..."  
—Nathaniel Dorsky

Shown: Capp Street Project, San Francisco

1983, 8mm, color/so, 20m (24fps), \$40

### Other Reckless Things

A response to a newspaper account of a self-inflicted Caesarian section.

"...a daring yet subtle reflection on the anomalies of birth and self-mutilation."—Kate Regan, *San*

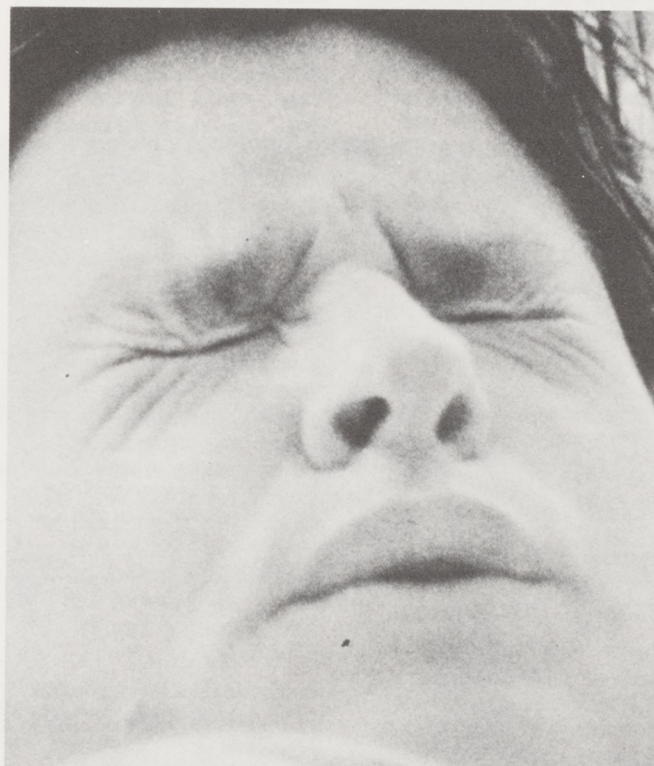
### Francisco Chronicle

"The film alternates medical footage...with clips of the news report—bringing into question issues of invasion of privacy, voyeurism, control over one's body and the use of technology in situations that may not require it. Zweig's text...is as chilling as the images..."—Will Torphy, *Art-week*

"...extraordinary and disturbing..."—Larry Kardish, Museum of Modern Art, N.Y.

"Like Goya...overpowering imagery floods the viewer...a breakthrough for social and poetic filmmaking...(and) a courageous advancement in the history of cinema."—Joyce Wieland

Awards: San Francisco Art Institute Film Festival, 1985; Ann Arbor Film Festival, 1985. Shown: Museum of Modern Art; Kunstmuseum, Bern; New Music America, 1986.



**Other Reckless Things** by Janis Crystal Lipzin



## Lipzin

May be presented with live soundtrack performance by arrangement.

Other distribution: Film-Makers' Cooperative, N.Y.

1984, 16mm, color/so, 20m, \$50

## Right Eye/Left Eye

RIGHT EYE/LEFT EYE was originally exhibited as part of a three-projector locational film installation in the San Francisco Art Commission Gallery's show "Light/Site/Projection." The installation reproduced the interior of a photographic darkroom which was viewed by spectators through a series of eye holes in a blackened window. Viewers activated the installation at will using a push-button switch mounted outside the window.

This single film component of the installation consists of a World War II Navy training film describing an early three-dimensional photo system called Vectographs. This film was re-edited and altered in printing by superimposing hand-processed color motion picture film over the original found footage. The original Navy film underwent such severe sabotage that its function changed from that of an instructional film to that of an anti-educational film. RIGHT EYE/LEFT EYE explores the narrow and often confounding boundary between the real and the depicted—two dimensional and three-dimensional components of all photographic processes.

1983-1984, 16mm, color/so, 6m, \$20

## Lothar, Eva

### Street Of The Sardine

Cannery Row in Monterey, California, once the thriving "sardine capital" of the world immortalized by John Steinbeck, stands as a lonely and desolate testimony of man's mismanagement of his natural resources,

a microcosmic civilization rapidly risen and gone, decayed into a blend of colors, sounds, textures, motion and stillness.

Awards: San Francisco International Film Festival, 1972; German Television, 1973 and Perth International Film Festival, 1976. Shown: CBS, "60 Minutes," 1970.

16mm, color/so, 21m, \$30

## Luther, John

(See Schofill, John Luther)

## Lye, Len

### Kaleidoscope and Colour Flight

Len Lye, pioneer kinetic artist, sculptor and experimental filmmaker, died in May 1980 in New York. He had emigrated to the United States from England in 1944. Between 1951 and his death, he worked on a number of films. Of the five films he made in the U.S.A., several are considered to be his finest. These powerful "American Films" develop the techniques of "direct" filmmaking in new directions; together they constitute a major body of "direct" filmmaking. Len Lye lost interest in gaining public screenings for his work, and went "underground." These films were therefore known only to a small group of filmmakers and a few audiences. The films gained a legendary reputation... They have hitherto been largely inaccessible and are therefore virtually unknown. KALEIDOSCOPE (1935) and COLOUR FLIGHT (1938) are "direct" films—that is, films made without a camera. Lye painted colorful designs onto celluloid, matching them to dance music.

Music: "Biguine d'Amour"—Don Baretto and his Cuban Orchestra (KALEIDOSCOPE); "Honolulu

Blues"—Red Nichols and his Five Pennies (COLOUR FLIGHT).

1935 and 1938, 16mm, color/so, 8m, \$22

## Color Cry

Inspired by Man Ray's "shadowcast" experiments, Len Lye discovered a whole range of new applications for this process in COLOR CRY and created the best and most elaborate "shadowcast" film ever made.

For years he tracked down materials and experimented with new effects. The complex textures and shapes he creates reflect Len Lye's masterful sense of abstract movement. Its color is very pure. The dramatic music interacts with the visuals to create a very powerful film.

1952, 16mm, color/so, 3m, \$22

## Rhythm and Free Radicals

RHYTHM (1957) shows Len Lye's remarkable sense of motion applied to the editing of live footage. The result is extraordinary—the footage becomes a kinetic composition, brilliantly synchronised to the rhythms of African drum music.

The film was commissioned as a commercial for the Chrysler Corporation. Len Lye was supplied with stock footage of the assembly of the car. By using hundreds of jumpcuts, he created a dramatically speeded version of the process of car assembly.

RHYTHM is one of the great displays of jump-cutting.

Jonas Mekas has praised it as a very pure example of filmmaking: "it's filled with some kind of secret action of cinema."

The film won first prize in the annual competition of the New York Art Directors Award, but was then disqualified because it had not been screened on television. At the worldwide experi-

mental film festival in Brussels in 1958, RHYTHM was also awarded a medal.

In FREE RADICALS (1979) Len Lye put aside his interest in color and concentrated on a stark, black and white use of the "direct" method, by scratching on black leader. He has described the film as "white ziggle-zag-splutter scratches...in quite doodling fashion."

The film's title is a reference to modern physics—"free radicals" are particles of energy—but the visual style is still reminiscent of tribal art.

Note: RHYTHM and FREE RADICALS are on one reel.

1957 and 1979, 16mm, b&w/so, 5m, \$22

## Particles In Space and Tal Farlow

PARTICLES IN SPACE (1979) grew out of the same calligraphic material as FREE RADICALS. As with its companion film, PARTICLES is concerned with the energy of movement—of shaping light in darkness, by scratching on the film surface. In this film, Len Lye focuses on "a smaller, more compact zizz of energy than I'd ever got before on film." The rhythms of African drums again provide the musical counterpoint.

"I thought FREE RADICALS as 'definitively revised' an almost unbelievably immense masterpiece (a brief epic) and that PARTICLES IN SPACE was its contemplative equivalent. COLOR CRY as great as I remembered it..."—Stan Brakhage

Before his death, Len Lye completed the drawings for TAL FARLOW (1980), his last scratch film. Just before he died, he gave approval for his assistant, Steven Jones (an experimental filmmaker) to complete the film. Jones edited it into its present shape, which also received the approval of Ann Lye, widow of the filmmaker.



Jazz guitar solo by Tal Farlow.

**Note:** PARTICLES IN SPACE and TAL FARLOW are on one reel.

1979 and 1980, 16mm,  
b&w/so, 5.5m, \$22

**Special Package:** COLOR CRY,  
PARTICLES IN SPACE, TAL  
FARLOW, RHYTHM and FREE  
RADICALS

16mm, color/b&w/so,  
13.5m, \$40

## Lyon, Danny

### Soc. Sci. 127

The late great Bill Sanders and his "painless" tattoo shop. The only known reproductions of Bill Sanders' incredible photographs of tattooed women. A must for photography students.

"The film is bumpy, ragged around the edges, but with a tremendous vitality and sense of verite, even though you know the tattoo artist is conscious of being filmed; it is a fantastic demonstration of the surrealism inherent in the reality it portrays."—Thomas Albright, *San Francisco Chronicle*

"Mr. Lyon's fondness for bizarre images is balanced by a kind of solemn respect for his subjects. This is particularly true in SOC. SCI 127, a film about an eccentric, hard-drinking tattoo artist named Bill Sanders who, while he works, rambles on about Vietnam, lesbians, and the art of what he advertises as 'velvety tattoos.'"—Vincent Canby, *New York Times*

1969, 16mm, color/b&w/so,  
21m, \$45

### Los Ninos Abandonados (The Abandoned Children)

Spanish with English subtitles.

"A warm, caring look at the harsh lives of street children in Colombia, South America. Lyon's uncanny ability to enter into the lives of his subjects is strongly

reminiscent of Flaherty's relationship with the Eskimos."—Bill Sloan, MOMA

"Some of the finest hand-held cinematography in a non-fiction film to date, it is also a film with unforgettable imagery."—George Eastman House

"Clearly, these kids, who tend to band together, form a class of untouchables who have become virtually invisible to the prosperous—even when they're fast asleep on a city sidewalk. There is sadness and despair in some of the boys' eyes, but even so they're amazingly carefree and even reasonably healthy-looking. (As for the girls, they end up in brothels—as Lyon shows us.) LOS NINOS ABANDONADOS is an angry film with the quietest tone imaginable—and is all the more persuasive for being so."—Kevin Thomas, *Los Angeles Times*

1975, 16mm, color/so,  
63m, \$100

### Little Boy

One of the earliest in the current wave of anti-nuke films, named

for the atomic bomb built in New Mexico and dropped on Hiroshima.

"LITTLE BOY is a powerful and moving film depicting the harsh realities of Indian and Chicano life in New Mexico. I would highly recommend its viewing."—John Redhouse, Coalition of Navajo Liberation

"LITTLE BOY is a kind of grand summa; Lyon's epic view of America focused through the lens of contemporary New Mexico. Its bleak, man-made environment is superimposed uneasily on a harsh, unforgiving landscape, and explosively charged with clashing subcultures: high tech atomic power labs versus impoverished Native Americans and proletarian Chicanos; traditional cultural values versus new and alien ones; a law enforcement and penal system dedicated to upholding WASP standards of behavior versus a frontier lifestyle—robust, pulsating with energy, but also clouded by a kind of doomed fatality—a virtually all-

male world hell-bent on, as Lyon puts it, the macho road to disaster, usually violence and imprisonment."—Thomas Albright, *San Francisco Chronicle*

1977, 16mm, color/so,  
54m, \$100

### El Otro Lado (The Other Side)

Spanish with English subtitles.

An honest film infused with poignant beauty, without political rhetoric, that lives with a group of undocumented workers as they make their way from Queretaro to the giant citrus groves of Maracopa County, Arizona. A beautiful film, filled with music by the late James Blue. A filmic answer to the absurdities of the new immigration law.

"These men do what they have to do in order to survive. And they do it with remarkable spirit and optimism. Nowhere is this more evident than in the songs sung throughout the film. When the men are making music, they



Born To Film by Danny Lyon



## Lyon

look strong, proud, and momentarily free.'—Nancy Legge, *The Villager*

1978, 16mm, color/so, 60m, \$100

### Born To Film

A young boy emerges from the filmic history of his past. Made from family photo albums, footage from the 1940s, and the present. A must for photography and film students, and those interested in the art of autobiography and family history.

"The decade of the 1960s had values that redeemed and have survived it, and these are summarized perhaps most eloquently in the art of Danny Lyon... Indeed the most recent, BORN TO FILM, is, among other things, intimately autobiographical, interspersing footage of Lyon's own young son with film shot in the 1930s by Lyon's father, a doctor who immigrated from Germany, of Lyon when he was the same age... Lyon's passionate vision has deepened and grown in resonance and the film

is not just family or even social history, but about human continuity, the power of instinct to survive, the grace that love and play bring to it, the wonder of being alive.'—Thomas Albright, *San Francisco Chronicle*

1982, 16mm, b&w/so, 33m, \$75

### Willie

WILLIE, a documentary filmed in black/white and color, focuses on the life of Willie Jaramillo, who, at age twenty-seven, is a product of New Mexico's prisons, the most violent prison system in the country.

Lyon, who has filmed Willie twice before—at age eleven in LLANITO (1971) and at age sixteen in LITTLE BOY (1977), has created nine films and seven books of still photographs, including the now-classic 1969 photographic essay of prison life, *Conversations with the Dead*.

"Life, in (his) films, is not a seamless continuum, but a collage of abrupt juxtapositions and

incongruities: swift currents of free association; slow, almost static reflecting pools to which the films return again and again. Their clashes and collisions sometimes reach an excruciating intensity, as though Lyon saw too much at once: the grief, and yet the exuberance and joy; the indignities and outrages and the need to fight against them...'—Thomas Albright, *San Francisco Chronicle*

1985, 16mm, color/b&w/so, 82m, \$165

### Mahler, Al

#### Emanant Domain

"A deceptively brief, yet very dense film that is strongly evocative cinema. EMANANT DOMAIN, in some respects, is so symmetrical as to verge upon being a palindrome.'—Robert Haller, *Anthology Film Archives*

Shown: Athens International Film Festival; Ann Arbor Film Festival.

1979, 16mm, color/so, 2m, \$5

### Maliga, Sandy

#### Family Series

FAMILY SERIES is an ongoing series of short 16mm films presenting an idiosyncratic, personal, yet conceptual view of aspects of familial relationships.

#### Relatively Posed

Still photographs of a posed family portrait are animated to bring out some of the characteristics of the subjects and their relationships to each other. The voice-over track names the various connections between the relatives, drawing a web of linkages over the image. I don't take those linkages lightly; attending a gathering of a friend's family I was both fascinated and skeptical. The significance of those linkages is both undeniable and inconsequential.

"...A small, funny film which pinpoints the kinship system as our first and primary structure of representation, and the irony of our desire to make realistic home movies.'—Amy Taubin, *Soho Weekly News*

1977, 16mm, color/so, 3m, \$10

### 30 Years Ago They Didn't Talk About Kissing

Faded home movie footage from a party in 1947 is slowed down and manipulated through optical printing while a voice-over pushes the images with questions about kissing. The text is a modification of parts of a questionnaire that was distributed at the Woman's Building in Los Angeles in the early 1970s. The film reveals myths about romance generated in my family.



Willie by Danny Lyon



"...An ironic flirtation with 'oedipus.'"—Amy Taubin, *Soho Weekly News*

1977, 16mm, color/so, 4m, \$10

## The Story Of Mothers And Daughters

I optically printed home movie footage and then shot new material to simulate the situation in some of the home movies. The soundtrack intersperses personal anecdotes about mothers and daughters with the images. Because I was concerned with subtle, fragile emotional connections, the formal strategy in this film is rather strict, involving repetitions, silences and alternation of image and sound.

1979, 16mm, color/so, 7m, \$20

## No And Ambition

I combined movie footage and photographs of my father with syncsound performances by myself and my daughter. Instead of voiceover remarks providing information and commentary, texts—images of words in color and in motion—are intercut with the images. The film is about two specific "lessons" from my father, but also about light and space, behaviors and gestures.

1981, 16mm, color/so, 11m, \$30

**Note:** All of the films in the FAMILY SERIES may be rented together for \$55

## The Hundred Thousand Tasks

In a series of fades with overlapping sound, housework proceeds in its inexorable inevitability. Narration and fantasy provide context: oppression, exploitation, meditation, dance.

1983, 16mm, color/so, 12m, \$25

## Malone, Sean

### Alone And The Sea

"ALONE AND THE SEA has the visual texture of a Winslow Homer painting and the themes of a Hemingway short story," observed a review in *Media and Methods*. The film explores an old graybearded and ruggedly noble-looking fisherman's struggle as he ekes out his living from the sometimes hostile sea and environment—alone in his small boat. He poignantly speaks of himself: "There may be a rainbow out there; I haven't caught up to it yet, but I may someday."

The mythical meanings of the sea, the cycle of life and death, and man versus nature give this simple, yet beautiful and profound film an astonishing depth.

Awards: Bellevue International Film Festival, Grand Prize, 1972; Seattle Festival, Second Prize, 1971. Shown: The Smithsonian; Henry Art Gallery; Canadian Broadcasting Corp.

16mm, color/so, 13m, \$20

### Living On The Mud

"The shanty Bohemians of North Vancouver in LIVING ON THE MUD are interesting as a happy, self-sustained community of independent people. (Filmmaker) Sean Malone willingly evokes a seedy utopia, threatened and finally destroyed by urban development (in the form of) bulldozers."—Howard Thompson, *New York Times*

Spine-tingling and powerfully dramatic, LIVING ON THE MUD reopens the vista of the urbanization of the environment of "flower children" in the 70s, awakening memories of that recent past.

Award: Bellevue International Film Festival, Grand Prize. Shown: Circle Film Forum, New York; Robert Flaherty Seminar; Henry Art Gallery; WNET, New York;

NET, Boston; public television, Springfield; A.I.A. Aspen Institute for Humanistic Studies; Canadian Broadcasting Corp.; West German television; Swiss television.

16mm, color/so, 23m, \$30

### Snow

Delicate camera artistry and truly beautiful scenery create a tone poem sandwiching man's feeble efforts to control his environment, in between a snowflake and an avalanche—all without words.

SNOW has been very successful in schools. One sixth grade student stated: "I like this film. It's not like a 'Mary and Bob' film that teaches us to boil water. This film allows us to draw our own conclusions."

16mm, color/so, 7.5m, \$20

## Martin, Katy

### Hanafuda/Jasper Johns

Jasper Johns is considered the most innovative and important printmaker working today.

HANAFUDA/JASPER JOHNS observes Johns working with the master screenprinters Hiroshi Kawanishi, Takeshi Shimada, and Kenjiro Nonaka at Simca Print Artists in New York. During the eighteen months of filming, Johns worked on four different prints, of which two were completed: "Cicada" (1979) and "Usuyuki" (1980). The film documents the complex printmaking process which Johns has developed and the ongoing relation of one Johns print to the next. The soundtrack is an interview with Johns talking about printmaking and his art, along with sounds from the shop.

The film has a less concrete side. The filmmaker too is a character who, by watching the masters work, is looking for answers to questions about art.

How is art thought of and how is it made? What is its relation to craft on the one hand and ideas on the other? HANAFUDA/JASPER JOHNS is not only a document of a specific event, but also, a portrait of four men and a meditation on art.

Premieres: benefit for the Collective for Living Cinema, 1981. Inaugural event for the new gallery space of Castelli Graphics, 1982. Shown: Museum of Modern Art, N.Y., weekly showings during the Johns Print Retrospective, 1986.

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 33m, \$70

## Massarella, Josephine

### One Woman Waiting

Massarella uses the fixed camera shot in her enigmatic film of a symbolic encounter between two women in a beautifully shot desert location. Its cryptic form is a good example of how an idea can be treated most effectively by simple means, for instance in the use of the frame as a point of entry and exit for characters and as a perspectival space which uses foreground and interior for dramatic and emotional ends.

Award: Athens International Film Festival, Ohio, Special Merit Award, 1985; Ann Arbor Film Festival, Cash Award, 1985. Shown: "Independent Means," film tour of the United Kingdom, 1987; Festival of Festivals, Toronto, 1985; Vancouver International Film Festival, 1985; Los Angeles International Gay Film Festival, 1985; San Francisco International Gay Film Festival, 1985; Montreal International Women's Film Festival, 1985; Beyond the Keyhole International Women's Film and Video Festival, 1985.

1984, 16mm, color/so, 8m, \$15



## McCall

### McCall, Anthony

#### Line Describing A Cone

LINE DESCRIBING A CONE is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

The film exists only in the present: the moment of projection. It refers to nothing beyond this real time.

The form of attention required on the part of the viewer is unprecedented. No longer is one viewing position as good as any other. For this film every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can—indeed needs to move around, relative to the emerging light-form.

"...Anthony McCall's LINE DESCRIBING A CONE (is) a film which demanded to be looked at, not on the screen, but in the space of the auditorium. What was at issue was the establishment of a cone of light between the projector and the screen, out of what was initially one pencil-like beam of light. I consider it the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation."—P. Adams Sitney, *Artforum*

**Note:** Important conditions for projection will be sent with the film.

1973, 16mm, b&w/si, 30m, \$40

### McDowell, Curt

#### A Visit To Indiana

"...it is not only very funny, but perfectly designed to satirize the mid-western life style. The film may be no more than a sound track, but even if you listen with

your eyes closed, you should enjoy it."—*Los Angeles Free Press*

"A powerful, controversial film for discussion in senior high school language arts and social studies classes and college courses in sociology and psychology. Also for public library film programs and loan to groups interested in films heavy with social comment. Ages 16 to adult."—*The Booklist*, American Library Association

1970, 16mm, color/so, 10m, \$15

#### Pornografollies

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:

Peckernose Act; The Cooking and the Washing Act; Spin Your Little Clothes Off Act; Tea Break; The Spinning Nuns; Balancing Prick Act; The Dirty Hummers; Spanish Dancer Act; The Whora; Picking a Winner; The Poop Chute Act; Waiting and Worrying Nude Act; The Tapping Tannies; The Disappearing Milk and Sandwich Act; The Flower Magician; Fart Chorus; The Whirlwinds; The Paper Bags on the Heads Act; The Belly Dance; Cheek to Cheek; Head Job Act; Tweeting Prick Act; Fanny Dancer; Back Words Act; Betsy the Cussing Doll; And...The Singing Twat.

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and a general content that I could not begin to describe here. PORNOGRAFOLLIES achieves a kind of slapdash surrealism."—*New York Times*

1970, 16mm, b&w/so, 30m, \$30

#### Confessions

"Just as outrageous is Curt McDowell's CONFESSIONS. McDowell, a graduate student at

San Francisco Art Institute, opens his film with a confession to his mother and father, listing in exhausting detail his sins of the flesh."

1971, 16mm, b&w/so, 16m, \$20

#### Wieners And Buns Musical

"WIENERS AND BUNS MUSICAL really is a musical, a domestic musical, with songs, and with a housewife heroine named Trixie (Ainslie Pryor) who dresses like a Dorothy Lamour South-Sea islander and yearns for something better—specifically, her lover rather than her husband (George Kuchar)... It earns its grades—pretty good grades—as much for depth of impudence as for range of invention."—*New York Times*

1971, 16mm, b&w/so, 16m, \$20

#### Ronnie

A naked hustler tells his story nonstop. A real wonder-hunk.

1972, 16mm, b&w/so, 7m, \$20

#### Siamese Twin Pinheads

A little talent show. Starring Mark Ellinger, Curt McDowell, and Janey Sneed Ellinger as "the nun."

1972, 16mm, b&w/so, 6m, \$10

#### A Night With Gilda Peck

A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Cooper," and Ainslie Pryor as "the maid."

"Mrs. Hohalek is obviously tone-deaf."—Anonymous

1973, 16mm, color/so, 10m, \$15

#### Boggy Depot

(A Musical for the Whole Family) by McDowell and Ellinger.

A rural operetta starring Ainslie Pryor and George Kuchar, told through song and rhyme.

"I was glad to see Curt McDowell's BOGGY DEPOT win an award, since it was the funniest film in the festival, an off-key musical parody of West Side Story..."—*The Michigan Daily*

"...In BOGGY DEPOT, Curt McDowell and Mark Ellinger, aided by lampooned ballads and broad, properly hammy acting, mercilessly rib the romantic musical genre."—*The New York Times*

1974, 16mm, b&w/so, 17m, \$20

#### Naughty Words

"...WORDS was a Curt McDowell work covering the gamut of cinematic profanity."

1974, 16mm, b&w/so, 3m, \$10

#### Stinkybutt

The film that caused Sheri Milbradt to lose 40 pounds.

"...a psychological comedy—a bizarre satire on works like Polanski's REPULSION."—*The Michigan Daily*

1974, 16mm, b&w/so, 4m, \$10

#### True Blue And Dreamy

A real and favorite dream of mine, preserved on film to be relived over and over.

Third Place Winner at Ann Arbor Film Festival, 1974.

1974, 16mm, b&w/so, 17m, \$20

#### Fly Me To The Moon

Ainslie Pryor and Curt McDowell as Starlet and director.

"The ubiquitous Curt McDowell was represented once again by



a humorous little ditty called FLY ME TO THE MOON. McDowell satirizes just how far people will go to accommodate 'artistic inspiration.' A true comedic gem."—*The Michigan Daily*

1975, 16mm, b&w/so, 7m, \$15

### Nudes (A Sketchbook)

"Curt McDowell's NUDES (A SKETCHBOOK) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. My favorites are 'Barbara,' a pre-Raphaelite vision of woman and 'Ainslie,' a musical spoof on glamour. The filmmaker's point of view ranges from compulsively erotic to light-hearted and self-debunking. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film."—Karen Cooper, *Film Forum*

"What is interesting about the film is how each vignette constitutes a small, coherent narrative and thrusts a certain psychological characterization on the figure it examines... McDowell's irony is submerged and gentle, and NUDES constitutes a highly ambiguous (and fundamentally male) catalogue of sexual probabilities."—Lucy Fischer, *The Soho Weekly News*

"I was very proud of him—he's finally made a film—NUDES—it's the first film of his with any real feeling for his subject. That's the one—it's the most personal, the one I'd like to see again."—James Broughton

1975, 16mm, b&w/so, 30m, \$45

### Thundercrack

Directed by Curt McDowell. Script by George Kuchar. With Marion Eaton.

"THUNDERCRACK starts out in OLD DARK HOUSE style with a dark and stormy night, an assorted group of strangers stranded in a remote Victorian mansion, and a crazed hostess with her husband pickled in a jar and her monstrous son locked in the spare room. From there on it is a series of test situations which manage to get everyone together, sexually and socially, with everyone else before dawn brings everything to a rousing conclusion."—J.R. Taylor, *Sight & Sound*

"THUNDERCRACK is the hardest of hardcore pictures—the most sexually explicit movie I've ever viewed in Britain: solo, lesbian, heterosexual and mixed male couplings are viewed with a remorseless camera. This is, in short, a steamy spoof filmed with a sure and witty grasp of genre conventions whose prevailing mood is one of buoyancy and exhilaration. THUNDERCRACK is, simply, pro-sex—of all sorts: try it, you'll like it—that's its theme. When a straight guy is initiated to gay sex after being anally entered by a 'switch hitter,' the het then tells the married woman with whom he is 'eloping.' 'Now, if it doesn't work out with us, I can always start something with your husband.'"—Jack Babuscio, *London Gay News*

1975, 16mm, color/so, 120m, \$175, vs. 50%

### Loads

"San Francisco-based Curt McDowell has always been a pioneer in sexual frankness, but his new film, LOADS, goes far beyond his earlier all-out efforts and puts such big-time dabblers in eroticism as Bernardo Bertolucci and Nagisa Oshima decidedly in the shade."—David Ehrenstein, *Los Angeles Herald Examiner*

1980, 16mm, b&w/so, 22m, \$50

### McGowan, Bruce

#### What Angels Dream

Character portrayal by Devon Leigh.

WHAT ANGELS DREAM is a visual portrait of a young woman as she interacts with her environment and makes an erotic passage to a metaphysical communion.

16mm, color/so, 16m, \$32

### McGowan, Mark

#### The Jazz Sandwich

"...The most striking aspect of his work is that no two films resemble each other. Each film masters an entirely new subject as well as a different set of techniques. Animation, video, optical printing and straightforward editing as well as a sophisticated sound/image relationship all reveal a sense of struggle to create; create and move on..."—Carmen Vigil, *Cinematheque*

THE JAZZ SANDWICH contains ...assorted watercolors, a few hundred sheets of animation paper, a handful of ECO, one Bolex, one Bookla 'synthi.' To mix—throw together improvisationally.

1973, 16mm, color/so, 3.5m, \$15

#### Friday The 13th

"...was a remarkably compact welding of animation and 'real' photography giving imaginative and mysterious dimensions to the simple basic plot of an artist going from his room, taking a journey and returning. McGowan seems to me an unusually promising filmmaker, blending a strong talent in graphics with solid cinematography and the

ability to weave the two magically..."—Edgar Daniels, *Filmmakers Newsletter*

1975, 16mm, color/so, 6.5m, \$25

#### After Becoming Before

"...was edited by chance in terms of its linear structure. The film is a painful, jagged experience of action and striving. Images of rest—of all black, all light—are interspersed with the camera-to-ground-level attainment of endless steps. The constant movement is heightened by the soundtrack, the forward propelling sound of cables and the eerie, repetitious lines of poetry, 'I feel like I've always been here waiting' or 'Perhaps it's the light, perhaps this is what binds me here,' which are images of stasis, but which become as haunting and constant as the cables or the endless, forward-ascending motion of the camera."—Linda Dackman, *Artweek*

1976, 16mm, b&w/so, 13m, \$25

#### Traffic In Rhythm Logic

Levels of movement, forms in repetition, and brushstrokes of quicksilver color gracefully emerge as the only logic to grasp in such transformative time.

1977, 16mm, color/si, 7m, \$20

#### O (Circle)<sup>2</sup>

Add to a 2-dimensional square figure the elements of color and time using the sun directly for light and 16mm film on a core to form the image. The projected result is a fiery pulsing light entering the screen from opposing sides. A rhythmic pattern composed by the unraveling chain of exposed frames quickens as it approaches the center of the core. This simple but intriguing composition is seen in the negative and finally the "photogramatic" effect the



## McGowan

sprocket holes add is revealed.

1979, 16mm, color/si,  
20m, \$20

### Definitions Of A Circular Nature

All the images within this film are the result of some activity related to circularity...the camera, tethered by a rope, is thrown in a circle; the lens turret is rotated while filming, shadows of air bubbles form circles rotating with spiral trails. As the film progresses the detail of images becomes more resolved through color, texture, structure, light and life itself.

1979, 16mm, color/si,  
9m, \$25

### Fog (hanging so close to the ground you can walk right through it)

Made with Jacqueline McGowan. "A light fog description with two voice overlay. The camera is stationary/a static X remains/seven minutes/light on screen the film travels/fog flares from/edge/frame/bird/on/diagonal/line allows physical scale/and fog bends metal/through the eye piece"—Jacqueline McGowan, Anthology Film Archives

1979, 16mm, color/so,  
7m, \$25

## McLaughlin, Dan

### God Is Dog Spelled Backwards

3000 years of art in 3-1/2 minutes.

16mm, color/so,  
4m, \$5

### Claude

Animated tale about a little boy named Claude and his parents. Award: Chicago International Film Festival, Best Animation.

16mm, color/so, 3m  
(not available separately)

## Star Spangled Banner and Nine O'Clock News

BANNER is about the 1968 Democratic National Convention in Chicago. NINE O'CLOCK NEWS is about the murder of Dr. King.

16mm, color/so, 4m (not available separately)

### Six Films

A reel of six films, including: CLAUDE, EVIL IS LIVE SPELLED BACKWARDS, RED/GREEN, STAR SPANGLED BANNER, NINE O'CLOCK NEWS and GOD IS DOG SPELLED BACKWARDS

16mm, color/so, 18m, \$25

## McLaughlin, David

### Cranefly

The films were made between the years 1968 and 1972 while a student at San Francisco State University Film Department.

"McLaughlin's most proficient films (DEEP WATER, JANUARY 23rd, WHEN THE SHIP COMES IN) play with the senses in much the same manner as a pure hallucinogenic. Though a number of self-developed techniques, he alters time-space relationships, builds sensory overloads, redirects focus of attention, and confuses basic and familiar forms—all in a strangely beautiful and mysterious manner that maintains a logic of its own. Under comfortable circumstances, some of these movies can get you high..."

"There's little or no intellectual content in McLaughlin's films but this doesn't mean they're empty. Through his intensive explorations of color, movement and shape, he's discovered how to connect with an audience on a level of simple intuition. The type of response is always an interaction between the personal psychology of the viewer and emotive suggestions McLaughlin makes through the images he presents

on the screen."—Hal Aigner, *City Magazine*, San Francisco

In CRANEFLY, an insect tries to escape to the outside through a closed window. This film is underrated. And, you can't go wrong for \$7.

1967, 16mm, color/so,  
3.5m, \$7

### Getting Together

Sound by Terry Riley.

Still in the experimental-collage style. The film is sort of a record of a film class. We were shooting in the nude in different environments for a mixed media event that never materialized. This was the now-famous nude film class taught by Scott Bartlett at San Francisco State.

Award: Saint Leo College Film Festival, Best Film, 1970.

1969, 16mm, b&w/so,  
8m, \$10

### Mother Of Five

The film is a description of a day in the life of our American TV culture. It is a look at television commercials turned inside out. The film is like a junk sculpture in that it was made entirely from "junk" TV commercials. This seven minute film achieves a hypnotic mind-engrossing effect on the audience which usually reacts with 7 minutes of laughter.

Awards: Sinking Creek Film Celebration; Foothill College Film Festival; Yale University Film Festival; University of Southern Florida Film Festival; Southwest Creative Film Festival; Indiana State University Film Festival.

Prints of the film are owned by several colleges and library systems, including the New York Public Library.

1969, 16mm, color/so,  
7m, \$15

## When The Ship Comes In

The film is a barrage of magical images, visual metaphors and color done on my home-made optical printer, and a young guy who sees it all above the rooftops.

Awards: Selected for the Oberhausen Festival, West Germany, by the Museum of Modern Art; National Student Film Festival; Kenyon College Festival; Autumnal Festival at Long Beach State College. Archives: Museum of Modern Art.

1969, 16mm, color/so,  
10m, \$15

### Hideaway

This is a condensed version of WHEN THE SHIP COMES IN, put to a rock and roll sound track—tightly edited to the beat.

Awards: Sinking Creek Film Celebration, film most appealing to mentally retarded children.

1970, 16mm, color/so,  
4m, \$10

### January 23rd

An impression of a confrontation. If you want to see what the coming police state will be like—this will be the perfect film.

"This ominous, impressionistic work is about a confrontation between police and students on the campus of San Francisco State College in 1969, images and sounds recorded that day; helicopters, bullhorns, etc., have been manipulated. At times the film breaks down into complete rather beautiful abstraction; but one never ceases to feel the tension and the undercurrent of violence."—Sheldon Renan

Awards: National Student Film Festival; Foothill College Film Festival; Sinking Creek Film Celebration; Monterey Film Festival; Humboldt College Film Festival; Southwest Creative Film Festival; Indiana Film Festival.

1970, 16mm, color/so, 8m, \$15



## Stoned Adventure

Self portrait.

The film is a record of a trip in a car. That's me driving and filming at the same time.

1970, 16mm, b&w/so,  
10m, \$10

## Deep Water

DEEP WATER is a journey on an old sailing ship back to the primal conditions of the ocean. This film contains magical images and moments (complemented by a sensitive soundtrack) that creates the actual sense of sailing in primal conditions.

"DEEP WATER marks a synthesis of McLaughlin's technical and minimal modes. The record of reality begins and ends the film with a rowboat moving through the water and eventually beaching, while his skillful use of optics charts a spiritual passage over that stretch of water. It is the strong mystical content that gives this work its impact."—Hal Aigner, *Take One*

Awards: Foothill Film Festival, First Place, experimental category; Santa Cruz Film Festival; Humboldt Film Festival; United States Information Agency Tour.

1972, 16mm, color/so,  
15m, \$20

## McLuskie, Carolyn

### The Wake

Grief cuts so precisely...the limb falls away. No sound. The ocean takes it.

This film began as an attempt to deal with my father's slow death by acute leukemia. It became a cinematic representation of absence, evolving from landscapes that graphically and poetically evoke the mental and emotional state of grieving. The containment and movement of water through the frame mirrors the passages of loss and accept-

ance, ending in an ecstatic vision of union and release.

"The images of THE WAKE vividly portray the emotions of grief: anger and despair, lethargy and depression, numbness, and finally, release and acceptance. The viewer is drawn in by images which arouse the emotions: A boat's bow smashing on waves, faster and faster; blue bubbles ascending; an ice-woman melting on the beach. Sustained images intercut with abrupt blackouts work like pressure-point massage—the viewer can't help but eventually succumb to the image and its corresponding emotion... In every sense of the word, THE WAKE is a very moving film."—Alisa McDonald and Marilyn McDonald, *Kinesis*

Award: Chicago International Film Festival, First Prize, 1986.

1986, 16mm, color/so,  
14m, \$25

## Mekas, Adolfas

### Hallelujah The Hills

Written and directed by Adolfas Mekas. Photography by Ed Emshwiller. Music by Meyer Kupferman. With: Peter H. Beard, Sheila Finn, Marty Greenbaum, Peggy Steffans, Jerome Raphael, Jerome Hill and Taylor Mead.

"The weirdest, wooziest, wackiest screen comedy...a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubistic comedy of the new world cinema."—*Time Magazine*

"Imagine a combination of *Huckleberry Finn*, *PULL MY DAISY*, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The story, or what one can make of it, concerns two men, Jack and Leo,

who are in love with Vera. For seven winters they camp near her Vermont house: all in vain, the horrible Gideon finally wins Vera. Most of the film, however, is taken up with the highlights of the two boys in the snow-covered and beautifully photographed woods. The slapstick is as outrageous as the continuity is nonexistent."—Richard Roud, *The Guardian*

1965, 16mm, b&w/so,  
82m, \$125

## Mekas, Jonas

### The Brig

Credits: The play: Kenneth H. Brown. Staged by: Judith Malina and Julian Beck at the Living Theatre, N.Y.C. Photographed and filmically conceived by Jonas Mekas. Editing: Adolfas Mekas.

"Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards, all of it apparently in the line of duty."—*The New York Times*

"Part drama, part polemic, with shock-wave sound and a nightmare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to do—seizes the audience by the shirt-front and slams it around from wall to wall for one gruelling day in a Marine Corps lockup."—*Time Magazine*

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. The film is hard like a nut, and the only thing to do is crush it, without ever asking if this nut is a symbol of the universe. Mekas brothers are no longer the gentle poets that we thought they were: they are two wild Indians drying scalps."—*Cahiers du Cinema*, Paris

Award: Venice Documentary Festival, 1964. Shown: London Film Festival, 1964; New York Film Festival, 1964.

Other distribution: Film-Makers' Cooperative, N.Y.

1964, 16mm, b&w/so,  
68m, \$80

## Cassisi

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every second or every few minutes.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so,  
4.5m, \$6

## Notes On The Circus

Ringling Bros., filmed in three sessions (three ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kwe-skin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a 'purist' which I'm not).

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so,  
13m, \$15

## Reminiscence Of A Journey To Lithuania

The film consists of three parts. The first part is made up of footage I shot with my first Bolex, during my first years in America, mostly from 1950-53. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picknicking, dancing, singing; the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old



## Mekas

house, my mother (born 1887), all the brothers, goofing, celebrating our home-coming. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years.

The third part begins with a parenthesis in Elmsborn, a suburb of Manburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends—Peter Kubelka, Hermann Nitsch, Annette Michelson, Ken Jacobs. The film ends with the burning of the Vienna fruit market, August, 1971.

Other distribution: Film-Makers' Cooperative, N.Y.

1971-1972, 16mm, color/so, 82m, \$100

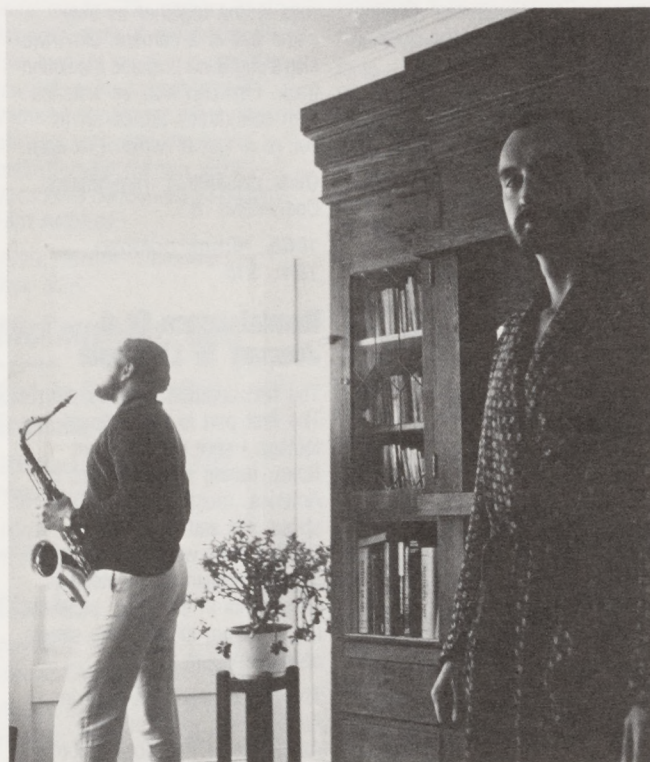
## Merritt, Toney

4891

These films are representative of work completed over the past 22 years. I only wish to say that they contain a measure of angst, irony, and humor. Without the latter, it would all be bullshit. I hesitate to offer descriptive notes on my films, as I have always felt that they only reflected my feelings about the films at the moment of writing. Most of the films are short, and I mistrust films where the descriptions have been longer than the films themselves. Some brief notes, however, have been provided.

4891 is a political 1984-ish sci-fi paranoid film like everyone made at some point in the 60's.

1969-1970, 16mm, b&w/so, 5m, \$10



*The Shadow Line* by Toney Merritt

## Little Swahili Dancers

A document of a troupe of young dancers performing African dance. You can almost hear the music.

1972, 16mm, b&w/si, 1.5m, \$5

## Game

Sometimes it seems that there is more at stake when losing.

1973, 16mm, b&w/so, 5m, \$10

## What's This?

An ecological statement of sorts.

1973, 16mm, color/si, 2m, \$5

## 6 To 8 AM

My longest film to date; I have rarely shown it as it never felt as I intended it to feel. I feel differently about it now, as it is a major work for me. A story of a young and upwardly mobile Black man who despite his success is very unhappy as he realizes that he is living his life as others feel he should...

1974-1975, 16mm, b&w/so, 28m, \$50

## Embracable You

A grating film whose conception was inspired by equally grating relationships. The sound track alone is enough to make you feel as bad as I did.

1979, 16mm, b&w/so, 5m, \$5

## A Kiss Of Death

1974, 16mm, b&w/so, 9m, \$18

## Fine French Phrases And Other Fables

1976, 16mm, color/so, 4m, \$10

## Fall Works

1978, 16mm, b&w/color/si, 4m, \$10

## Green Mountain

1978, 16mm, color/so, 3.5m, \$8

## Just A Thought

1978, 16mm, b&w/so, 1m, \$5

## EF

1979, 16mm, color/si, 4m, \$10

## Lonesome Cowboy

1979, 16mm, b&w/so, 27sec., \$5

## Masked Incident

1979, 16mm, b&w/so, 5.5m, \$15

## Small Events

1979, 16mm, color/so, 3.5m, \$10

## Notes

A series of sketches.

1979, 16mm, b&w/si, 1.5m, \$5

## Three Masked Pieces

Another series of self portraits where I poke fun at myself in some manner or other.

1979, 16mm, color/si, 3m, \$5

## Conquest Piece

I can only say that I set up the situation for this, what I believe is a very humorous film; but it is Nancy that made this film.

"...plays alongside Toney Merritt's arch and elliptical humor, (CONQUEST PIECE and ASIAM, moving from enigma to impishness to silent farce)."—Calvin Ahlgren, *San Francisco Examiner*

1981-1982, 16mm, b&w/so, 5.5m, \$15



## Aslam

A look at how I perceive people sometimes see me, and I them.

Award: Ann Arbor Film Festival, 1984.

1982, 16mm, b&w/si, 6m, \$15

## By The Sea

A film made from my old studio apartment on Telegraph Hill. A portrait of sorts.

1982, 16mm, color/si, 2.5m, \$5

## Revolution

The closing sequence of my film CONQUEST PIECE, that stands up on its own feet.

1982, 16mm, b&w/si, 30 seconds, \$5

## The Shadow Line

A film adaptation of a chapter from a novel by Polish science fiction writer, Stanislaw Lem (Solaris). A story of genius and frustration.

1985, 16mm, b&w/so, 13.5m, \$25

## Not A Music Video

A very playful, spontaneous film made with and for people for whom I have high regard.

1987, 16mm, b&w/so, 7m, \$15

## Metzgar, Eric

### Abraxas

A film for Hermann Hesse "Demian" fans. Evil and good cannot exist alone, for how would we know one without knowing the other?

"The bird fights its way out of the egg. The egg is the world. He who would be born must first destroy a world."—Demian

1969, 16mm, b&w/color/so, 9m, \$10

Video sale: 3/4", \$50

## Time River

Dedicated to Thomas Wolfe of *Look Homeward Angel*. The film leaps across conscious reality and delves into the mind of a Scandinavian seaman, capturing his loneliness, insecurity, unbridled joy, indecision and conflict. This spell, this waking dream of life takes him deep within his subconscious; but it is a dream that can never be wholly regained.

1971, 16mm, b&w/so, 9m, \$10

Video sale: 3/4", \$50

## Aunt Rose's House

A surrealistic film about the passage of time. How can Aunt Rose ever make sense of it?

1984, 16mm, b&w/color/so, 5m, \$10

Video sale: 3/4", \$50

## Gypsies: The Other Americans

Co-maker: Penelope Willens.

GYPSIES: THE OTHER AMERICANS is a documentary about a Kaldaras tribe of Romani-Gypsies who have lived in the United States since the beginning of this century. The film focuses on an extended family group who more or less have stopped their seasonal migrations between the east and west coasts and settled down in Los Angeles, California. The film features interviews, first-person narration by Gypsies, and a wide range of Gypsy-American activities including a saint's day party called a slava, a Gypsy Easter, a Gypsy wedding, a fortune-telling session, and scenes of Gypsies repairing cars, hustling Christmas trees, music-making, and dancing. The wedding of two thirteen-year-old children in the film, complete with timeless customs, seems to belie any discussion of change, but life is changing for these people: there is less wandering, children are

receiving better educations, and men's and women's roles are adapting more and more to American lifestyles. Nevertheless, the old attitudes of prejudice, antagonism, and fear that have plagued Romani-Gypsies for centuries remain, while the newer demands of modern American society must also be confronted.

Awards: CINE Eagle, 1976; Margaret Mead Film Festival, 1978; Royal Anthropological Institute Film Festival, 1980.

16mm, b&w/color/so, 50m, \$75

Also available in video: 1/2" VHS, \$39.95; sale, \$59.95

## Gypsy Wedding

Co-maker: Penelope Willens.

GYPSY WEDDING is part of the longer film, GYPSIES: THE OTHER AMERICANS. This film segment depicts a now rare

event in Romani-Gypsy culture in the United States—the marriage of children at the onset of puberty.

The film is narrated by a Gypsy man and woman who tell us about the meaning of the rituals, dances and other events which occurred on this occasion.

16mm, color/so, 12m, \$25

## Meyer, Andrew

### An Early Clue To The New Direction

Credits: Featuring Joy Bang, Prescott Townsend, Rene Ricard. Music by the Unidentified Flying Objects.

"The grand prize...went to Andrew Meyer's black-and-white AN EARLY CLUE TO THE NEW DIRECTION, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on



Face Of A Stranger with Billie-Marie Gross by David Michalak





**The Wicked One** with Michele Gross by David Michalak

dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston rogue long past his time, who charms a young girl with his 'snowflake theory.'—Douglas M. Davis, *National Observer*

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no longer need to be made. AN EARLY CLUE TO THE NEW DIRECTION—apt title—his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it."—James Stoller, *Village Voice*

Award: Ann Arbor Film Festival, First Prize, 1967. Shown: International Festival of Short Films, London; Film Theatre, 1968. In the collection of the British Film Institute.

1966, 16mm, b&w/so, 28m, \$30

### Match Girl

Credits: Featuring Vivian Kurz, Gerard Malanga, Andy Warhol. Story by Hans Christian Andersen. Songs by The Rolling Stones, Martha & The Vandellas

"The winner as the best dramatic picture is MATCH GIRL, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film."—Bosley Crowther, *New York Times*

Awards: National Student Film Awards, First Prize, 1966; Ann Arbor Film Festival, 1966. Shown: Spoleto Festival of Two Worlds, 1966; Flaherty Film

Seminar, 1967; Chicago Film Festival, 1967. In the collection of the British Film Institute.

1966, 16mm, color/so, 25m, \$32

### Flower Child

"...about a girl who photographs a young man in Central Park who sits in a tree and plays a pipe. He resents her photography and follows her home to get the film from her. They make love. Whilst he is asleep she develops the negative, but in the resulting print he is missing. Was he the god Parf?"—Ken Gay, *Films and Filming*

"...has much to do with nuance of the most ineffable kind: appearance as against behavior; oddities and crudities of expression, diction and composition in the service of a texture that's unpleasant or embarrassing one moment and elaborately touching

the next, with the gap never bridged. The performers are Joy Bang... and Frank Meyer, a bored cherub who could become a key ambivalent figure for modern films."—James Stoller, *Village Voice*

Shown: International Festival of Short Films, London, 1968.

1967, 16mm, color/so, 18m, \$25

### The Sky Pirate

"Another look at SKY PIRATE confirms that it may well be one of the most important of the recent American movies. Certainly it is one of the very few which works entirely within a compellingly modern sensibility and idiom without that sentimental overlay of new techniques on old ideas which I so question in the 'now' Hollywood movies. Sheerly beautiful...breath-takingly lyrical...It ought not to be missed. Meyer may prove to be one of the American filmmakers of



**Reaching For The Trigger** with Mark Scott by David Michalak





**Dreamlife** with Michael Austin by David Michalak (photo by Rob Kulakofsky)

consequence through the '70s.'  
—Whitehall, *L.A. Free Press*

"The sky pirate's Cuba, the New Left's revolutionary society, the wife's little-theatre Carmen, and the hooker from Spanish Harlem are all simply disguises of the same escapist Latin fantasy filmmaker Andrew Meyer subtly but memorably dramatizes. En route he demonstrates more creative feature filmmaking talent on a shoestring than many a director who would be insulted to operate with ten times the budget."  
—*Variety*

1969, 16mm, color/so,  
85m, \$100

## Michalak, David

### Face Of A Stranger

A kind-hearted man turns to cruelty and depression when his lover dies unexpectedly. When he hires a woman bearing a strong resemblance to his dead partner,

his sanity is challenged further. An expressionistic tale told without a word. A reconstructed silent film? Starring Billie-Marie Gross in dual roles.

1977, S8mm, b&w/so,  
60m, \$75

### The Wicked One

Guilt, denial and free-lancing feminists fill this holy horror story of catholics and convents. I built the convent and church out of cardboard and let the actors' gestures and expressions tell the story. Mike Kuchar as the sexually troubled priest, George Kuchar as the slimy father and Billie-Marie Gross as romantically repressed Vampire nun. My version of Horror Art.

Award: Ann Arbor Film Festival, 1986.

1980, S8mm, b&w/so,  
60m, \$75

### Dreamlife

An actor, Miles, feels time is passing him by before he gets his "chance." World weariness and the threat of nuclear war only add to his feelings of insignificance. Frustrations with his sagging career lead him into a dream odyssey, only to be awakened by phone calls from his nagging agent Max. In this recurring surrealist dream, Miles sees his subconscious fears spring to life and take the shape of characters, plot twists and strange locations as he sings, recites and screams his way through his greatest role ever! Starring Michael Austin as Miles.

Award: SECA Film Festival, San Francisco Museum of Modern Art, 1983; San Francisco Art Institute Film Festival, 1983.

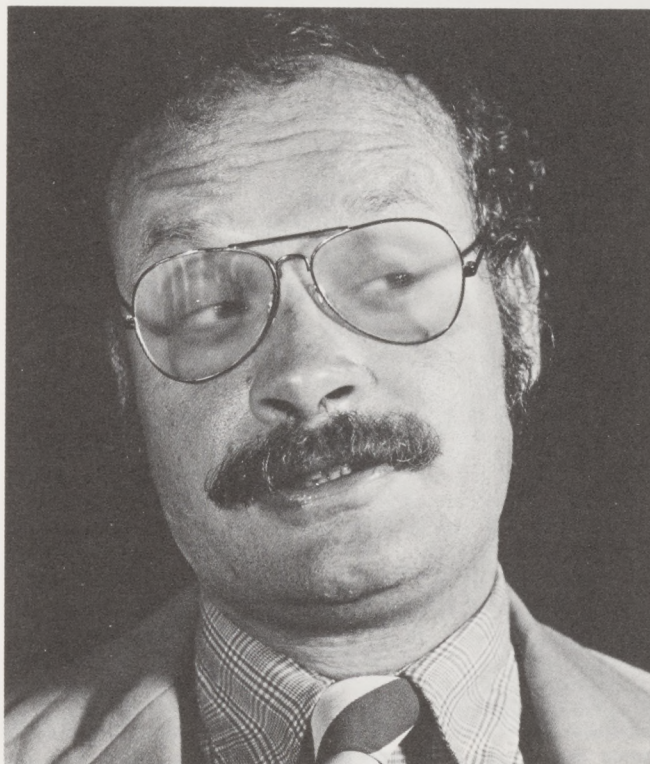
1982, 16mm, b&w/so,  
30m, \$40

### Life Is A Serious Business

"In LIFE IS A SERIOUS BUSINESS, David Michalak cleverly satirizes the self-help educational film using the cliches of the genre. Actor George Kuchar plays the dual roles of paternalistic instructor (shown in color), and hopeless nebish (shown in black and white). As the instructor, he lip-syncs a monolog that was taken piecemeal from a preachy recording. But his lip movements are out of sync. He's sweaty and his glasses are fogged. It's clear that his authority is pure fabrication, and the only authority in this film belongs to its maker."  
—Barbara Kossy, *Artweek*

Award: Ann Arbor Film Festival, 1984.

1983, 16mm, b&w/color/so,  
7m, \$15



**Life Is A Serious Business** with George Kuchar by David Michalak (photo by Billie-Marie Gross)



## Michalak

### Popcorn Obstacles

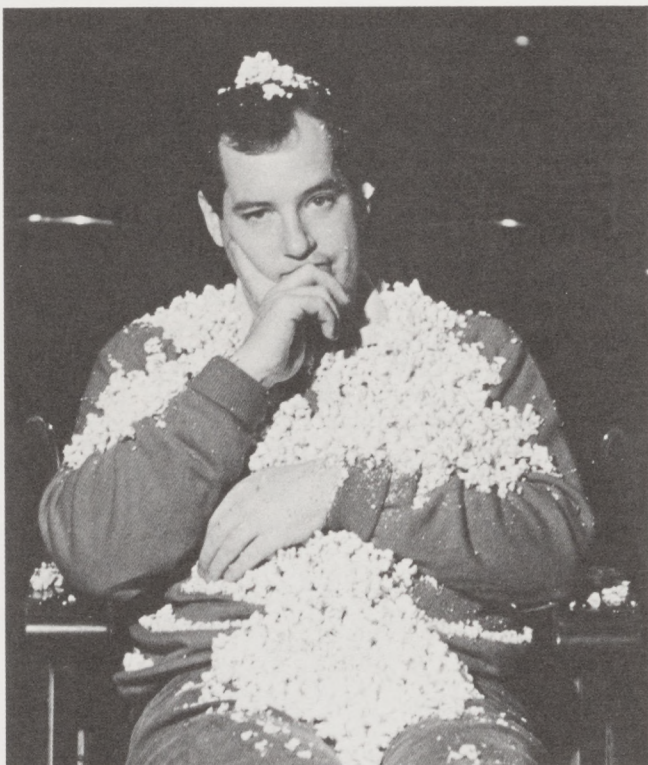
Everything that can go wrong in a movie theatre does in this film. While the projectionist searches for loose ends, the crowd is treated to some horror (THANKSGIVING II), porno (VOLLEY FOR SERVE), and other accidental movies. The trouble with expectations. Starring Marc Austin as the main movie goer.

1984, 16mm, color/so, 15m, \$20

### Once A Face

From disheveled misfit to strangled yuppie. A pixillated film set to poetry with a beat. "Fame and fortune may have its grace, but who wants to be known as Once A Face?" Award: Ann Arbor Film Festival, 1984.

1984, 16mm, b&w/so, 2m, \$10



**Popcorn Obstacles** with Mark Austin by David Michalak (photo by Karl Rech)

### Searching For The Trigger

A filmmaker's nightmare turns to a quest for passion. "Catch a falling star and put it in your pocket, never let it fade away."

Award: Film Arts Festival, Roxie Theatre, San Francisco, 1986.

1986, 16mm, b&w/so, 6m, \$12

### Portraits, Part I

Three special friends rendered visually. Shot on 1 roll of film, these "moving paintings" contain over 200 in-camera double exposures.

1987, 16mm, color/so, 2m, \$10

### Not Quite Right

A stark, haunting psychological portrait of a man struggling with his demons and the need for change. Skin shedding, back stabbing and disembodiment characterize his breakdown.

Starring Helmut Wautischer.

1987, 16mm, b&w/so, 10m, \$20

### Miller, Franklin

### Cold Cows

Sentimental reveries of snow-bound cows. Award winner at the 2nd PFF.

16mm, color/so, 2m, \$5

### Moore, Andrew

### Day Then Night

It's midday in sleepy San Diego. Everything is moving sluggishly in the hot sun. Kind of spooky. But night falls quickly and multiple drum rolls signal the onset of the night, the hectic breakneck buzz of crass neon and porno marquees, cars hurtling through the "bad" part of town, hyped up nightlife glitz. An impressionistic portrait of urban glitter and grit that moves to a rock beat.

1977, 16mm, b&w/so, 5.5m, \$10

### Room List

ROOM LIST is a "tour" of a room and the objects in it. The narrator tells you about his personal belongings, their origins and uses, and the systems of organization governing their placement. The film draws attention to details, demonstrating how one person structures his living space on functional as well as sentimental grounds.

"...a short yet very good autobiographical film; its value extending beyond the academic domain. The revealing honesty achieved in the work is particularly striking. This self-examination is realized via a novel filmic structure, devised to survey the contents of his room on an item by item basis. The obsessive materialism is effectively shoved out of the room on the screen and into the laps of the audience, forcing a

response. Unconsciously, yet inherently, the film is a more definitely American statement than APOCALYPSE NOW!"—Louis Hock

1978, 16mm, b&w/so, 20m, \$30

### Sound And Vision, Station To Station

SOUND AND VISION, STATION TO STATION is a two-part film about consuming and producing music. Part one is an aerial view of someone sitting at a table, consuming food, drugs and music while making color drawings on white paper. Part two shows a man's first encounter with a saxophone, live and authentic. Both sections have very bright, dense colors.

1978, 16mm, color/so, 10m, \$10

### Historionic Response Section

I heard some old pipe organ music which suggested "desperate fear" to me, and I envisioned a relentless series of faces looking terrified, as if they were in a horror movie and had just seen some terrible monster. I had about 50 people do two things for the camera: act horrified, and act relaxed and blissful. The resulting footage was edited to conform to that particular piece of organ music which is heard on the soundtrack. At once terrifying and comical.

1983, 16mm, b&w/so, 2m, \$5

### Shades Of Meaning

SHADES OF MEANING is a short, poetic meditation on music and meaning in cinema. "Aurally iconographic" music fragments have been decomposed, then re-composed into loops and patterns, and combined with eclectically chosen imagery shot mostly in the western United States. The result is both a reflection of the artist's sensibilities and a comen-



## Murphy

tary on commercial media values.

At once a celebration of visual beauty and a semiological investigation into how musical codes and imagery combine to create meaning, *SHADES OF MEANING* has been called paradoxical, mystical and elegant, pregnant with multiple meanings and a powerful tool for reflection.

Awards: San Francisco International Film Festival; Thomas Edison/Black Maria Film Festival.

1986, 16mm, color/so, 10m, \$25

## Murphy, J.J.

### Highway Landscape

"The film-maker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway No. 1, outside Iowa City.' As the viewer stares at the almost still-life, the elements of composition come together in sad juxtaposition; the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves.

"I think Murphy's description of *HIGHWAY LANDSCAPE* as a 'meditation' is quite accurate, since minimal cinema allows the viewer to examine in such radically increased attention the elements of the film he is watching. Although the reality on the screen may be static, the reality in the viewer's mind is not: under the right circumstances

(seldom possible in film-viewing situations), the viewer can 'contemplate' what he sees, examines, let his eyes (and mind) wander, taste the possibilities of response."—Ron Epple

1971-72, 16mm, color/so, 6.5m, \$15

### Ice

*ICE* is a film of a film (Franklin Miller's *WHOSE CIRCUMFERENCE IS NOWHERE*) rephotographed through 50 pounds of ice. The soundtrack is a loop—sound equipment recording underwater.

"The films of J.J. Murphy elicit a response based upon purely aesthetic experience; however, they grow from the artist's concern with particular concepts. *ICE* was created by rephotographing a film from the opposite side of a slab of ice. The new work explodes into rays of alternating color and intensity."—Karen Cooper

"*ICE* (1972): made in collaboration with another film-maker in Iowa. Murphy uses his friend's film projecting behind a 50 lb. block of ice. The ice, a frozen but ever-changing lens between the projector and Murphy's camera: a chilled aurora dialogue."—Mike Reynolds, *Berkeley Barb*

1972, 16mm, color/so, 7.5m, \$15

### In Progress

Co-maker: Ed Small.

"All the short movies that opened yesterday at the Film Forum make some gesture toward elaborating concepts implicit in the nature of film, concepts having to do with its existence in time and the quality of its images... J.J. Murphy's and Ed Small's *IN PROGRESS* is the loveliest, most idiomatic, most responsible work in the program.

"*IN PROGRESS* is a 20-minute time-lapse movie recording the passage of days and seasons from September through May on a bit of landscape photographed on an Iowa farm. The camera doesn't move (though there are two or three slightly different locations) and it is so nearly passive that at one point frost is allowed to form on its lens, and at another the dew turns its image into a glamorous haze. *IN PROGRESS* really proves nothing except that it has a subject worth sustained contemplation. The film provides an access to such contemplation, and its beauty—including its ravishing variations of color within the natural blues and greens, grays, blacks, whites, and reddish browns—is in large part the beauty of the subject in view."—Roger Greenspun, *New York Times*

Awards: Refocus, 1972; Independent Film-Makers' Competition, 1972;

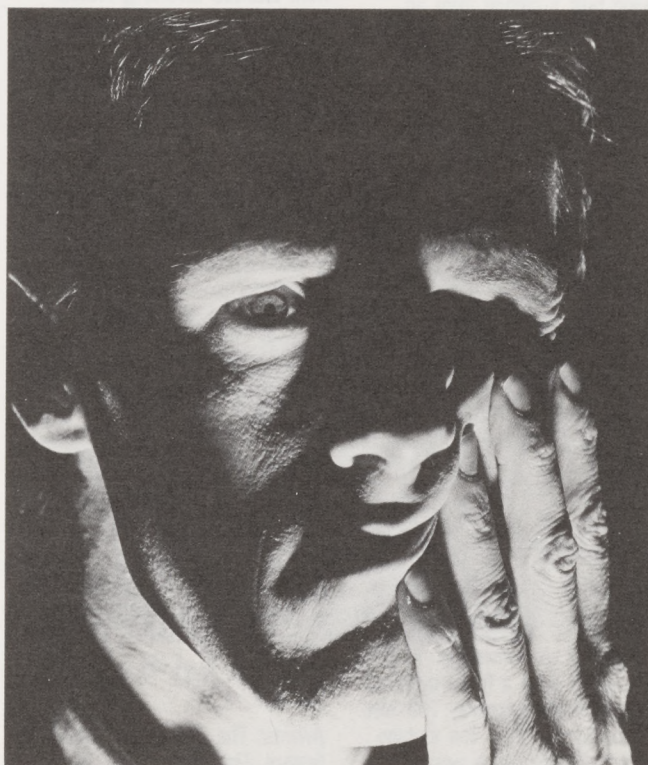
Bellevue Film Festival, Judge's Award, 1973.

1971-1972, 16mm, color/so, 18m, \$25

### Sky Blue Water Light Sign

"*SKY BLUE WATER LIGHT SIGN* is best seen in total innocence. My guess is that if one knows what he or she is looking at before seeing this little film, half of its excitement and a good deal of its meaning disappear. Seen in total innocence, though (and maybe I'm exaggerating the importance of this), *SKY BLUE WATER* is a wonder. With Gottheit's *BLUES* and Frampton's *LEMON* (for Robert Hunt), it is one of the happiest, most uplifting short films I've ever seen."—Scott MacDonald, *Idiolects*

1972, 16mm, color/so, 9m, \$15



**Not Quite Right** with Helmut Wautischer by David Michalak (photo by Billie-Marie Gross)



## Myers

### Print Generation

"PRINT GENERATION is a masterfully accomplished film. With it, Murphy sums up concerns that have marked independent filmmaking since the late Sixties: intrinsic film structure and personal diary."—Mike Reynolds, *Berkeley Barb*

"The film begins with glimpses of a series of shimmering red points of light which, through succeeding generations, begin to reveal the definition of a figure or an object. The sparkling reds—actually the last vestige of light held by a tiny crystal of emulsion—transform into whites, then the shock of blue-green is discovered, separating next into blue and green and combining for secondary colors in what by now is a recognizable representation.

"Once the images are brought up to full color, the movie heads back toward abstraction. A viewer, having built a picture from an abstract pattern of dots, now must literally choose what is seen, whether to hold memory's trace of the representation or swim into the dancing crystalline waters of emulsion. It's a wonderful choice, a fine film."—Anthony Bannon, *Buffalo Evening News*

Awards: Centre Experimental du Cinema; Fifth International Experimental Film Competition, Knokke Heist, Belgium, 1975. Shown: Fifth International Forum of Young Cinema, West Berlin, 1975; Edinburgh International Film Festival, 1975.

1973-74, 16mm, color/so, 50m, \$75

### Movie Stills

Original footage: Chuck Hudina. Assistance: Terry Williams.

MOVIE STILLs consists of 16 images taken from a frame-by-frame analysis of approximately 200 feet of recorded footage. The footage involves 3 persons—a woman and two men—whose spontaneous interaction, we may assume,

is at least partially generated and affected by their being the subjects of their own home movie. Polaroids were shot from selected frames and then rephotographed with a movie camera, each photograph developing within 100 foot rolls of film. The rephotographed images are arranged in chronological order. An attempt was made to respect the visual structure of the original material.

MOVIE STILLs explores the relationship between still photography and cinema. The question of narrative is addressed in perceptual terms. MOVIE STILLs presents the viewer with not so much a story as an awareness of the unfolding mental process by which the mind constructs narrative.

"...A viewer is coaxed by the ellipsis, convinced of the liberty to join as full partner in an act of art, and almost seizes the event as his own."—Anthony Bannon, *Buffalo Evening News*

1977, 16mm, b&w/si, 45m, \$50

### Science Fiction

A recycled film that playfully explores the space-time continuum as it applies to narrative structure.

"J.J. Murphy's SCIENCE FICTION, a dazzling five minute experimental fantasy that at first appears to be a 1950s travelogue gone awry, features technical trickery that will impress and bewilder film-goers and filmmakers."—Max J. Alvarez, *The Milwaukee Journal*

"The second night's surprise was J.J. Murphy's wonderful SCIENCE FICTION. Made from a high school-level film on the effects of relativity, it was Murphy's insight to manipulate the footage and to add a moment here, delete a moment there."

—Raymond Foery, *Downtown Review*

Awards: The Great Lakes Film Festival, First Prize, 1980; New York Filmmakers Exposition, 1981

(tour); Ann Arbor Film Festival, 1981 (tour).

1979, 16mm, color/so, 5m, \$15

### Preview

"Murphy combines several kinds of imagery (footage from old movies, passages of what appear to be auditions of some sort, apparently diaristic images...) and two kinds of sound (the track from a preview of a film called DIRTY PICTURES and passages of canned laughter), in such a way as to reveal the ambiguity of personal and cultural significations once they are removed from their usual contexts."—Scott MacDonald, *Afterimage*

1980, 16mm, color/so, 3m, \$10

## Myers, Richard

### The Path

"Light as the symbol of the ineffable. The 'plot' of this subjective recreation of a dream seems to concern a mysterious journey; the spectator, however, is visually directed toward forms and substances rather than to the protagonists by a filmmaker who is a master of visionary cinema."

—Amos Vogel, *Film As a Subversive Art*

"Richard Myers has, thru his films, given us the ONLY consistently creative variable to dream-thinking in our time. All else, in film, slides toward surrealism and/or props itself with misplaced Freudian symbols, at best, or else gets lost in the Jung-le, at the verses. Myers' work is rooted in what he doesn't know about, just exactly what he knows—his own home grounds mid-America, and like D.W. Griffith he takes the great risk of being native to his art, attending it on its home-grown grounds/his-UN-owned-dreams."—Stan Brakhage

1960, 16mm, b&w/si, 20m, \$20

### First Time Here

FIRST TIME HERE is not realistic; neither is it purely illusory. It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-card-board prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, FIRST TIME HERE is a celebration of the "mess" we have gotten ourselves into.

"Major discovery of the Ann Arbor Film Festival..."—Pauline Kael, Author and Film Critic

"Richard Myers shows extraordinary talent as a creative filmmaker. CORONATION is brilliantly executed; a psychological fantasy worthy of the highest praise. FIRST TIME HERE is both fascinating and deeply disturbing."—Wm. S. Doan, Director, The Film Center, Hull House, Chicago

1964, 16mm, b&w/so, 24m, \$30

### Coronation

Music by Fred Coulter. Costumes by James M. Someroski.

"Richard Myers is one of the most talented and one of the most unknown filmmakers in the country. Personally and geographically isolated from the hysterical film propaganda machine, we seldom hear his name; aside from the Ann Arbor Film Festival and its related tour, we never see his films. In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONATION ranks with the two or three very best experimental films of 1965. No experimental film that I know of can compare with it from the standpoint of sheer spectacle. In this respect it ranks with HOLLYWOOD, and in this respect I can pay CORONATION no greater





**Jungle Girl** by Richard Myers





compliment. Its rapid fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend."—George Manupelli, Director and Film-maker, Ann Arbor Film Festival  
1965, 16mm, b&w/so, 23m, \$30

## Akran

Electronic music by Fred Coulter. With Bob Ohlrich, Pat Myers, Jake Leed, Mary Leed.

"...a work of ambition and great technical virtuosity...there is enough going on in AKRAN to command anyone's attention. And much of that is lovely and wonderfully difficult."—Greenspun, *New York Times*

"AKRAN by Richard Myers was unquestionably the discovery of the year...It captures in rapid brilliant flashes the fears, the frustrations, the hang-ups, the hopes—the emotional texture of young people today... It is a fascinating, penetrating film, and introduces Myers as one of the most original and creative independent talents around today."—Arthur Knight

"Richard Myers is unquestionably a major talent of the American avant-garde and AKRAN one of his most important films... It creates a Joyce-like, dense and somber mosaic of memory and sensory impressions, a texture instead of a plot, a dream-like flow of visually-induced associations."—Amos Vogel, *Film As A Subversive Art*

1969, 16mm, b&w/so, 118m, \$125

## Akbar

A conversation with a friend—Ahmed Akbar. A short interview-type film portrait with Akbar, a black filmmaker and former student of mine at Kent State. AKBAR expresses an unusual and exciting view of himself/

blacks in America/and such varied subjects as "This moon race Shit!"

A friendly, lively, exciting portrait of a very extraordinary person from Akron, Ohio.

Award: Ann Arbor Film Festival, 1971.

1970, 16mm, color/so, 16m, \$15

## Allison

ALLISON is a short simple film about Allison Krause, one of the four students murdered at Kent State in May 1970 by the Ohio National Guard. It is a memorial film put together out of footage and other students had shot of Allison Krause (unknowingly) during student demonstrations...and later freeze-framed.

The sound track is Allison's father...Arthur Krause reading a poem about Allison written by Peter Davies...and reading a letter he wrote to Nixon...and one that was never answered...

16mm, b&w/so, 7m, \$10

## "Bill And Ruby"

Bill and Ruby own a novelty store in Akron, Ohio. This film explores their world/their relationships to the objects in the store/and to each other. Bill talks about the depression, Baby Ruth candy bars, LBJ's "stomach," Milton Berle's "Chatter Teeth," and one of his best customers, a mental hospital in the mid-west. Ruby models Jackie Kennedy masks, wigs, oriental hats, the phenomenal MAD MONSTER.

From the first time I met Bill and Ruby I loved them and the strange, quiet simplicity of their world.

1970, 16mm, color/so, 34m, \$20

## Deathstyles

Principal performers: Robert Ohlrich, Jake Leed, Mary Leed, Pat Myers. Music by Fred Coulter.

"...Myers blends the shortening of space and time further, making, as did primitive tribes, all things present, here and now..."—Anthony Bannon, *Buffalo Evening News*

"...It is a modern equivalent of Dante's *Inferno*...a journey by car through the landscape of today. The various horrors are fashioned out of everyday scenes, and people from typical plastic towns and cities...a baroque death chant. At various times the tone of the film reminds me of Godard's highway crash scene in WEEKEND with its surreal nightmare mood.

"I do not hesitate to state that I consider it one of the really great 'personal' films, and certainly the most important film, to come from the experimental cinema in the last few years. It is the kind of film that grows in complexity with every viewing..."—Bob Cowan, *Take One*

Award: Ann Arbor Film Festival, 1972; Kenyon Film Festival, 1973.

1971, 16mm, color/so, 60m, \$80

## Zocalo

ZOCALO is a color optically-printed experiment which uses as its base the Zocalo Square in Mexico City. Unlike my other films...it began as a class experiment...and because of my feelings towards the square itself...pursued it in all its variations...finished in December 1972.

1972, 16mm, color/so, 15m, \$15

## Da

Nora Belle West Croft...or better known as 'Da' is my 90-year-old grandmother who has appeared in my other films (FIRST TIME HERE, AKRAN, and 37-73). This film is in the form of conversation/interview...with her early recollections of Massillon, Ohio where I was born and where she has spent the last 65 years

of her life. The film also has many early photographs of Massillon, Ohio (courtesy of the Massillon Museum)...and many early photos from Da's personal album... She is an extraordinary person...at 90, vital and alive...I have loved her all my life and I hope the film reveals some of her warmth and humor...

1973, 16mm, b&w/so, 40m, \$25

## 37-73

With Jake Leed, Kelly Myers, Mary Leed, Marjory Myers, 'Da' Croft.

"Richard Myers' 37-73 was far and away the most noteworthy film in the Exposition (9th Annual Independent Filmmakers Exposition). In fact, Richard Myers is, in my opinion, one of the few innovative conceptually oriented filmmakers in the country. As powerful and complex as is AKRAN, 37-73 is more taut, richer in associative meaning... 37-73 is about dreams, about memory and its associations with nightmare and magic."—Owen Shapiro, Filmmaker and Film writer

"I think 37-73 is an extraordinary work, and the best of (Myers') long films. I am astonished by (his) skill in image making, and his power to evoke the crazy pain of being an artist. It is a haunting work, with unforgettable scenes..."—James Broughton

Awards: Ann Arbor Film Festival; Athens Film Festival; Kenyon Film Festival; Chicago International Film Festival, Gold Hugo Award, 1974.

1974, 16mm, b&w/so, 60m, \$90

## Floorshow

With: Jake Leed, Mary Leed, Pat Myers, Dick Myers, Kelly Myers, Marjory Myers, and Da Croft.



"There's probably no filmmaker more successful in transmitting his imagination to the screen than Ohio experimentalist Richard Myers... In FLOORSHOW he presents a rich stream-of-consciousness flow of images that encompass past, present, and fantasy, a contemplation of the filmmaking process, and film aesthetics. Myers makes a bolder than ever attempt to break down the barriers between the conscious and subconscious, the making of a film and the film itself. What Myers projects is an acutely personal vision of life so beautifully shaped and paced that we're able to connect with it even if we cannot expect to decipher its private meanings. Myers tells us that he needs to make films to justify himself, but he does more than that. He makes highly surreal works of art that invite participation. FLOORSHOW reveals a filmmaker who seemingly can express any state of mind with impact and eloquence."—Kevin Thomas, *Los Angeles Times*

1978, 16mm, b&w/so, 90m, \$125

## Jungle Girl

Cast: Mary Leed, Jake Leed, Marjory Myers.

"JUNGLE GIRL is experimental film master Richard Myers' intensely personal tribute to Frances Gifford, star of the Republic Pictures serial of the 1940s...a gentle dream/memory work of haunting visual beauty...and as original as Cocteau...it helps to know Myers' stock company, mostly family members, but even if you don't, this homage to the brave Frances Gifford is absorbing as much for its backstage look at Hollywood as for its brilliant dream sequences."—Sheila Benson, *Los Angeles Times*

1984, 16mm, b&w/so, 100m, \$150

## Nekes, Werner

Please see page 258.

### Das Seminar

Werner Nekes founded the Hamburg Cooperative in 1967 and has run the Hamburger Film-schau since 1967, leading a cinema "Prokinoff" for independent films in Hamburg. He is teaching in Hochschule für Bildende Künste on film.

Made with Bazon Brock.

A social document:

- A. history lesson contraction of time at a spatial fixed point
- B. literature lesson sum of passion
- C. "One should begin at the beginning once more." Falsification of a statement in a pornographic style.

Other distribution: London Co-op; Hamburg Co-op; Cinema indipendente Italia.

1967, 16mm, b&w/so, 31m, \$31

### Gurtrug Nr. 1

(organized for continuous projection)

- I. demonstration of divergent movements of 26 people and two horses
- II. periodical interruption by a second filmic plane
- III. a segment of music repeated in a row.

"Since the films of Peter Kubelka, this is the first European film I really like."—Stan Brakhage

1967, 16mm, color/so, 12m, \$20

### Schwarzhuhnbraun-huhnschartzhuhnweiss-huhnrothhuhnweiss Oder Putt-Putt

Title: blackchickenbrownchicken-black-chickenwhitechickenred-chicken white or putt-putt (putt-pick, putt-dead).

1. being used at the expression of movement: a chicken.

2. collage of music out of 200 different beginnings and ends of compositions.

Awards: International film prize Brasilia; Germany Bambi, best films in art, 1968.

Shown: Knokke/Student film Mannheim/Oberhausen/London Short Film week/Stuttgarter Filmtage/Palermo sesta settimana internazionale/Internationale Filmwoche Mannheim/München European Filmmaker/Hamburger Filmschau. Print owned by Cinematheque Royale de Belgique; Interantiones; Oster-reichisches Film-museum; Institut für Jungenbildung Dornberg.

Other distribution: London Co-op; Hamburg Co-op; Cinema indipendente Italia.

1967, 16mm, color/so, 10m, \$15

### Spacecut

Sound by Anthony Moore.

"Of the rather few European independent film artists whose work seems significant and challenging, Werner Nekes is clearly one of the best. His works have a clarity which arises from an intelligent intent that many 'underground' films appear to lack. This clarity of the overall form of his films is generated from the fabric of the works' internal connections of parts; even when the microstructures of Nekes' films are complex, the films have a quality of wholeness and purpose—they have a 'presence' which one usually associates with painting and sculpture. I think this is particularly true of SPACECUT, one of my favorite of Nekes's works."—Paul Sharits

"SPACECUT makes the frame a very strong culminating structure. Every frame is different, yet the almost half-hour assembly of images results in a picture of one place being filmed. SPACECUT

has two sections, the second being the frame composite, whereas the first consists of long takes. Within the swirling, fleeting frames the eye receives picture after picture like an enormous, exciting puzzle. Strangely enough, it receives it only by absorption—of the sky, trees, valley, rocks, shadows. The automatic retention of these flashes gives you a sense of being in this bowl of land made by the goldiggers in 1871. You might think that this use of single frames would hurt the eye, but in fact it does not. Rather the experience is one of total relaxation."—Stephen Dwoskin, *Film Is*

1971, 16mm, color/so, 42m, \$60

### Makimono

Sound by Anthony Moore.

Unfolding of a continuously varying impression of the representation of a landscape.

MAKIMONO reflects the horizontal and vertical legibility of film. The progression of filmic language.

"One can see again the very beautiful MAKIMONO of Werner Nekes already presented at the Cinematheque Francaise...is beyond the experimental. It's a work which gives itself as—and gives us—the joy and excitement of fullness."—Helmuth Fenster, *L'Art Vivant*

1974, 16mm, color/so, 38m, \$50

## Nelson, Gunvor

### Schmeerguntz

By Gunvor Nelson and Dorothy Wiley.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as



## Nelson

SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman.”—Ernest Callenbach, *Film Quarterly*

Awards: Ann Arbor Film Festival, First Prize; Kent University Film Festival, prize; Chicago Art Institute Film Festival, prize.

1966, 16mm, b&w/so, 15m, \$25; sale, \$440

## Fog Pumas

By Gunvor Nelson and Dorothy Wiley.

“FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don’t know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just

quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film.”—Don Lloyd

Awards: Belgian International Film Festival, Knokke Le Zoute, Prize, 1968. Shown: International Short Film Week, British Film Institute, 1968; Oberhausen International Film Festival. Collections: Museum of Modern Art, N.Y.; Belgian Film Archives, Brussels.

1967, 16mm, color/so, 25m, \$35; sale, \$600

## Kirsa Nicholina

“That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in KIRSA NICHOLINA, her masterpiece. This deceptively simple film of a child being born to a couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology,

genocide, and ecological destruction. Birth is presented not as an antiseptic, ‘medical’ experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the newest sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains ‘erotic.’ We never once forget that she is a woman and that the new life came from sexual desire...”

—Amos Vogel, *Village Voice*

Award: Diplomate, Oberhausen Festival. Shown: National Theatre, London; Finnish and Swedish television.

1969, 16mm, color/so, 16m, \$25; sale, \$300

## My Name Is Oona

“But the revelation of the program is Gunvor Nelson, true poetess of the visual cinema. MY NAME IS OONA captures in haunting, intensely lyrical images, fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization.”—Amos Vogel, *Village Voice*

“It is one of the first filmic masterpieces of the new wave films.”—Larry Jordan

Shown: Oberhausen Festival; BBC TV, England; CBS TV, U.S.; Cannes Film Festival. Sold to French TV.

1969, 16mm, b&w/so, 10m, \$20; sale, \$350

## Five Artists BillBobBillBillBob

Bill Wiley/Bob Nelson/Bill Allan/Bill Geis/Bob Hudson.

By Dorothy Wiley and Gunvor Nelson.

This film of five California painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound is a collage of comments and music by the artists mixed with impressions by friends and acquaintances.

“FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen.”

—Joseph Raffael

“I just love looking at my friends on film.”—Dorothy Wiley

“I hate the idea of the film and I never want to see it.”

“Our part was the best.”—Cornelia Hudson

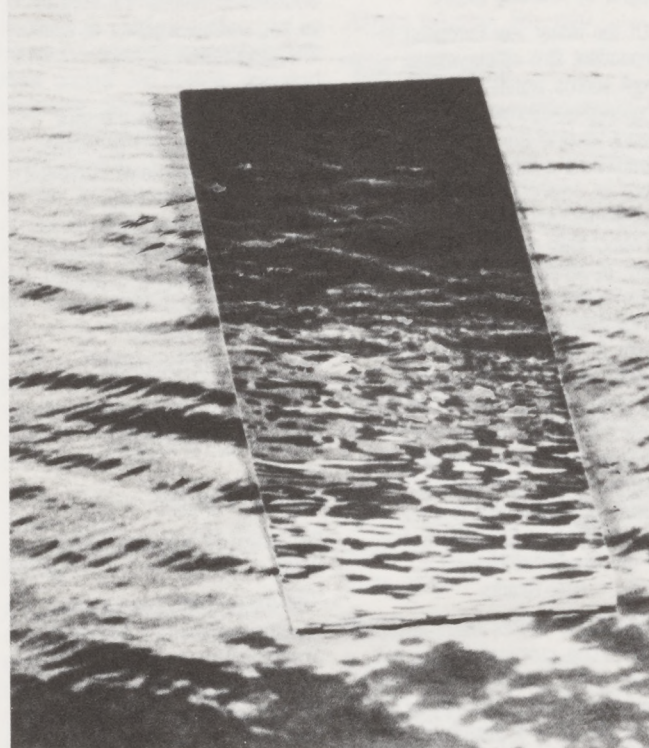
“Have you ever thought about perambulators? Well, I always thought people shouldn’t push other people around.”—Bill Geis

“I had to be 35 years old before I realized I was leaving my childhood.”—Bill Allan

1971, 16mm, color/so, 70m, \$75

## One & The Same

Co-maker: Freude.



*Frameline* by Gunvor Nelson



A self-portrait by 2 women filmmakers in celebration of their friendship and filmmaking.

1972, 16mm, color/so, 4m, \$10

## Take Off

Starring Ellion Ness.

A dance, a documentary, a metaphysical strip tease.

"Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally, transcends it. While the film makes a forceful political statement on the image of woman and the true meaning of stripping, the intergalactic transcendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism."—B. Ruby Rich, Chicago Art Institute

Awards: Berkeley Film Festival, First Prize; Ann Arbor Film Festival, Prize; Humboldt State Film Festival.

1972, 16mm, b&w/so, 10m, \$25; sale, \$350

## Moons Pool

"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious."—Freude Bartlett

Awards: Bellevue Film Festival, First Prize; Bijou Film Festival, Prize; American Film Festival, N.Y., Prize. Shown: BBC TV, London; National Film Theatre, London.

1973, 16mm, color/so, 15m, \$25; sale, \$340

## Trollstenen

TROLLSTENEN, laced with memories and dreams from the past, is a multi-layered personal documentary of the life of my

parents and family in Sweden.

1973-1976, 16mm, color/so, 2 hrs, \$120; sale, \$1,600

## Before Need

By Gunvor Nelson and Dorothy Wiley.

Starring:

Cleta Wiley and John Nesci Silver Spangled Hamburg and

White Faced Black Spanish Saun Ellis and Marcus Mislin The Bog People and Queen Elizabeth

Oona Nelson and Ethan Wiley Niagara Falls and Thou

Shalt Bible

Experts and Jungle Sounds Games, Puzzles, Surprises Sea and Scab

Ray Rodrigue and Vacuum Cleaner.

We started with some dream images, a few actors, friends, and relatives. The snow had melted and it was impossible to repeat. Standards of Perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?

"Suddenly unfolds before one's eyes a pictorial work, as taut, complexly rich and beyond verbal logic, working as a music piece of Penderecki or Cage. I think the picture web about time and death language belongs to the most complete that the experimental film has reached."—a translation from Carl Henrik Svenstedt's article, *Expressen* (daily Swedish National newspaper), January 1980.

1979, 16mm, color/so, 75m, \$95; sale, \$980

## Frame Line

FRAME LINE is a collage film in black and white. Glimpses (both visual and audial) of Stockholm, people, gestures, flags and the Swedish national anthem appear through drawings, paintings and cut-outs. It is a film with an eerie flow between the ugly and the beautiful about returning,

about roots, and also about reshaping.

"...Distilled bits of psyche break from the assemblage to skitter across struggling places seeking niches and forming patterns with careening desperation..."

FRAME LINE takes advantage to radically ignore any limits of emotional expression. Without excuses, or so much as even a token glance back, FRAME LINE at once sets standards that put to rest that silly notion 'the tradition of the Avant-Garde.' "—Rock Ross, *Reversal*

1984, 16mm, b&w/so, 22m, \$35

## Red Shift

Starring: Carin Grundel, Oona Nelson, Gunvor Nelson, Regine Grundel, Ulla Moberg, Gunnar Grundel.

Assistant: Diane Kitchen.

RED SHIFT is a film in black and white about relationships,

generations and time. The subtitle is ALL EXPECTATION. The movement of a luminous body toward and away from us can be found in its spectral lines. A shift toward red occurs with anybody that is self-luminous and receding. There is uncertainty about how much observable material exists.

1984, 16mm, b&w/so, 50m, \$75; sale, \$1,300

## Light Years

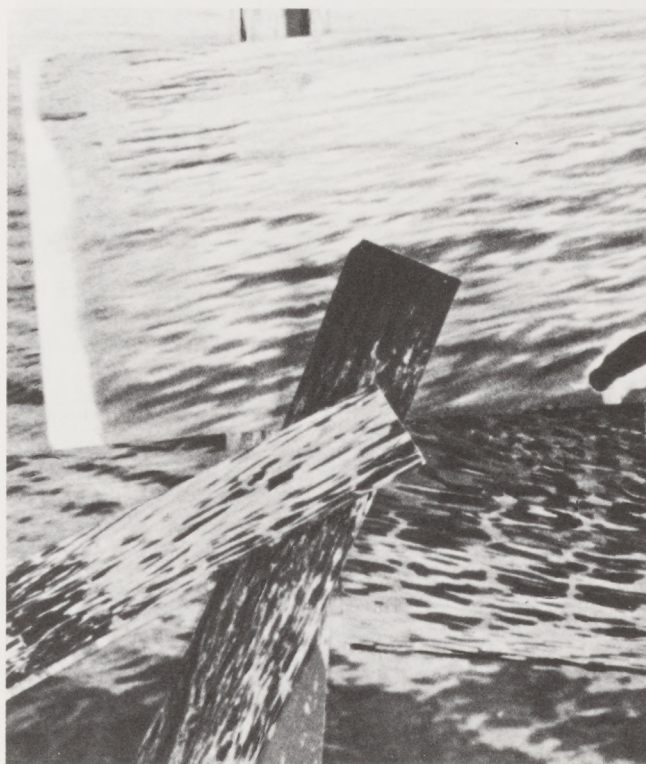
LIGHT YEARS is a collage film and a journey through the Swedish landscape, traversing stellar distances in units of 5878 trillion miles.

1987, 16mm, color/so, 28m, \$40

## Nelson, Robert

### Oh Dem Watermelons

Directed and edited by Robert Nelson. Written by Nelson, Ron



Frameline by Gunvor Nelson



## Nelson

Davis, and Saul Landau. Soundtrack by Steve Reich. Originally shown as part of the San Francisco Mime Troupe production, *A Minstrel Show*, or *Civil Rights in a Cracker Barrel*. Big festival winner in the 60's. U.G. classic.

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive negro stereotype in the book—the watermelon."—*San Francisco Examiner*

"Private and populist homespun and flashy nostalgic and ironical it."—J. Hoberman

What exactly is the S.F. film style, we asked Nelson: "A way of evoking the image on paper, canvas, film, tape, it doesn't matter canvas, etc... The unique cultural situation in California, the influx of Near and Far Eastern thought and a strong sense of community among artists have all nourished this tradition. This art-way or tradition (not a 'style') is practiced by many artists, especially painters, sculptors and filmmakers but also includes musicians, writers, and performers. It has no goal."

1965, 16mm, color/so, 12m, \$25

### The Great Blondino

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson with Moving Van Walters and his Truck.

"I was lucky, lived in S.F. during an exciting time...met some inspirational artists...had lots of help...was able to crank out a couple of films that I'm very proud of."

Mythic or archetypic figure (tight-rope walker) encounters world of wonders...terrifying, beguiling, enchanting, humorous, etc.; Many scenes of singular and distinctive beauty; Winner of several international awards; U.G. classic.

1967, 16mm, color/so, 42m, \$90

### Hot Leatherette

Directed and edited by Robert Nelson.

Car races along dangerous road... Blowout! Spectacular crash, car hurtles off cliff into the ocean; Comic; Short fast audience pleaser.

1967, 16mm, b&w/so, 5.5m, \$15

### The Off-Handed Jape

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson and Wiley.

"While working on THE GREAT BLONDINO, Nelson and Wiley produced and appeared in THE OFF-HANDED JAPE (and HOW TO PULL IT OFF). Like the films of Andy Warhol's KISS/EAT/HAIRCUT period (1963-64), THE OFF-HANDED JAPE is a primitive, near-direct recording and, as the title suggests, a study in everyday behavior.

Impeccably realized, THE OFF-HANDED JAPE suggests a vaudeville of daily life (by very different means than BLONDINO does), anticipating that aspect of Performance Art by nearly a decade. Like the early Warhol films, THE OFF-HANDED JAPE is designed to confound normal aesthetic criteria."—J. Hoberman

1967, 16mm, color/so, 9m, \$20

### Bleu Shut

Directed and edited by Robert Nelson. Soundtrack by Nelson, with William T. Wiley.

"Nelson's extraordinary new film BLEU SHUT is a comic statement on the absurdities of the bourgeois pursuit of pleasure. The film's impressive prismatic style has remarkable depth and

is engaging on all levels."—*San Francisco Examiner*

Gameshow format; audience participation (frequently); winner of several festivals; U.G. Classic; some X-rated footage (short sequence).

1970, 16mm, color/so, 33m, \$75

### Deepwestern

Directed by Robert Nelson, William T. Wiley, and Mike Henderson. Edited by Nelson. Soundtrack by Nelson, Wiley, and Henderson.

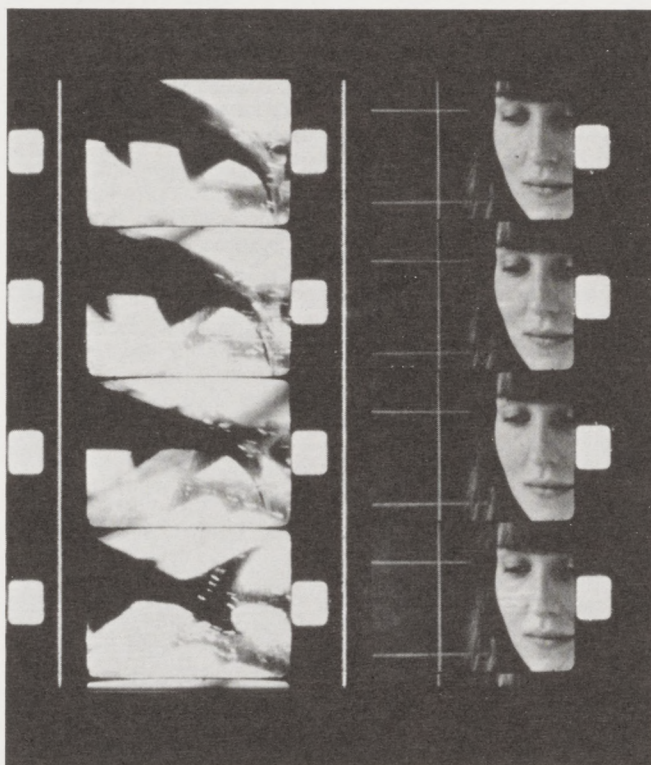
"DEEP WESTERN's cracker-barrel slapstick is reminiscent of THE OFF-HANDED JAPE, while its spectacle of balance is a link to BLONDINO. The film's ambience recalls *Art News's* 1967 description of Wiley and Geis' world as 'classic western in its nonchalance—un-urban, relaxed, with big drinking and slow talk.'

But the underlying feeling is elegiac. ('Depressed'—pronounced as Elmer Fudd would—is one of the puns built into the title.) Nelson calls DEEP WESTERN a 'death film.' Dr. Samuel West, an Oakland dentist who was an early supporter and collector of Wiley, Geis, Hudson, et al., had died shortly before the film was made. 'Nothing was spelled out,' Nelson says, 'but it was in all our minds at the time.' DEEP WESTERN is a memorial gesture and a meditation on mortality. At the same time, it pays tribute to the enduring ties and personal affection that have characterized the work of Nelson, Wiley, and their friends. And this friendship is, in great measure, the subject of their work."—J. Hoberman

1974, 16mm, color/so, 6m, \$15

### Hamlet Act

Directed by Robert Nelson. Screenplay by Joe Chang.



Stripe Tease by Albert Gabriel Nigrin





*/Grid/Lock/Wed/Lock/* by Albert Gabriel Nigrin

"Nelson's extraordinary new film HAMLET manages at the same time to be humorous, provocative and good Shakespeare...a brilliant achievement, highly recommended."—Gyrfaloners

Docu-Drama style (Hamlet as a video camera-person); A classic from the U.G.

1982, 16mm, b&w/so, 20m, \$50

## Nigrin, Albert Gabriel

### Stripe Tease

With Irene Fizer, John Bartle and Rosemary Passantino.

"Stripes intrigue since they conceal and reveal, allowing as well as preventing perception and comprehension. What they overlay, they shred into even pieces, establishing, at the same time, an 10 orderly and fissured image. (The glass shards, which appear later in the film, perform

similarly: multiplying and thereby breaking up an image, which, although uniformly reflected, is not readily intelligible.)... The camera teases: by leading the viewer on/in and then denying total apprehension... A *strip* tease, a gradual, public derobing, titillates by prolonging the moment of complete disclosure; by perpetuating an in-between state, it excites the spectator. A cohesive narrative does not emerge; the images *mean* only to intimate—to tantalize."—Irene Fizer

Awards: Ann Arbor Film Festival, Visionary Super 8 Award, 1984; Rochester International Film Festival, Honorable Mention, 1985. Shown: 2nd Street Gallery, Charlottesville, Virginia; Los Angeles Film Forum; San Francisco Cinematheque; Collective For Living Cinema, N.Y.; Staten Island Institute of Arts and Sciences; Cable Television Network of New Jersey.

1983, S8mm, color/b&w/so, 15m (18fps), \$35

### */Grid/Lock/Wed/Lock/*

With Irene Fizer and Rosemary Passantino.

*/GRID/LOCK/WED/LOCK/* is a claustrophobic film, where the camera forces the viewer into bent-over, upside down and twisted positions. The gaze is led into a cramped kaleidoscopic world of moving shadows and reflections. Yet the closed world of */GRID/LOCK/WED/LOCK/* reveals a drama—the union, separation and reunion of two figures lost in a labyrinth of fragments and cages.

"Whereas *STRIPE TEASE* playfully flirts with a theme of Desire, this film seeks to more completely outline its limits and consequences. Two shadow characters come to share an illusory world of form without

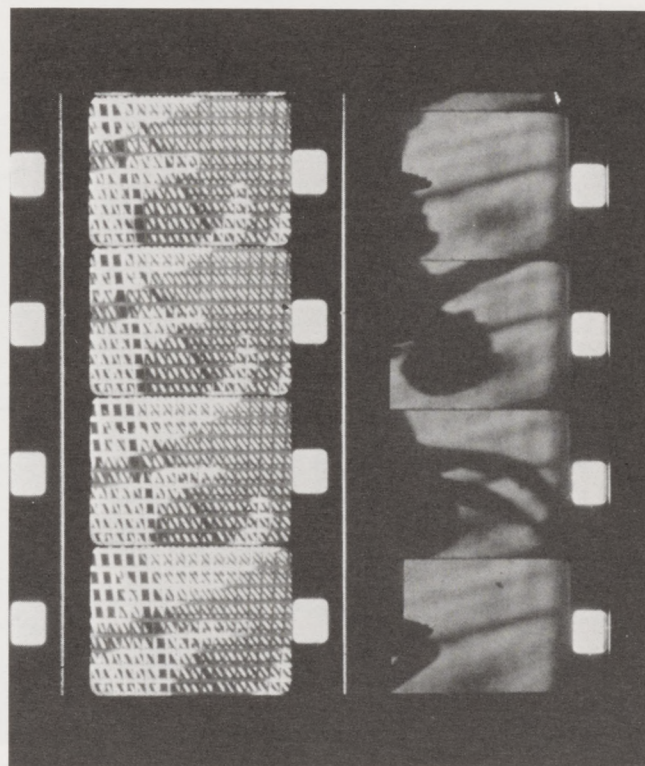
dimension. These figures find themselves imprisoned, however, as they attempt to transform their shadows into substance. Electric fan blades, which flutter on the screen like an old silent movie, prevent the spectres from stepping off the 'stage' of their film arena and passing into the audience's reality. The mythical unity between spectator and spectacle shatters and the characters appear cast out of an allegorical Paradise."—Paul Young

Shown: National Women's Studies Association Conference Film Program, 1984; Introduction to Psychology, Rutgers University (class material), 1985-86.

1983, S8mm, color/b&w/so, 17m (18fps), \$30

### Gradiva

With Dennis Benson, Irene Fizer and Andrew Daddio. Music com-



*/Grid/Lock/Wed/Lock/* by Albert Gabriel Nigrin



## Nigrin

posed by Michael Nigrin. Performed by the Carnegie-Mellon University Woodwind Ensemble. "GRADIVA deals with a man who constructs/creates an idealized image of a woman, seductive but false. However, there also exists a real Gradiva, a person, who, seeking to slowly wean the hero from his obsession, consents to play at the ideal for a time so as "not to awaken the dreamer too abruptly; gradually to unite myth and reality." For Freud and Barthes the amorous experience stimulates the analytic cure. In Nigrin's film, Gradiva soon tires of the game. The film deals with the point of loss. Gradiva is intangible, fading in and out, always a step away, no matter the speed of approach. Gradiva is ambiguous, a mirror image, kind and gentle, false and deadly. The hero is caught in a web and is not as sympathetic as he may at first appear. He has consented to spin the web; he creates the scenario in which he is forced to act."—Dennis Benson

Awards: 1st Festival of Experimental Film, Experimental Film Coalition, Chicago, Cash Prize, 1984; Athens International Film Festival, Ohio, 1st Prize, 1985

1984, 8mm, b&w/so, 16m (24fps), \$35

### Dot 2 Dot/Tete A Tete

With Irene Fizer, Dennis Benson, Paul Young and Andrew Daddio.

"DOT 2 DOT/TETE A TETE plays upon our contradictory desire for disorder and order, instituting a tension and a symbiosis between images of multiplicity, continuity, advancement, and those of delimitation, constriction, and finality. The opening credits, the single ticket on the screen, and the TV static rebound into infinity; the undulating, arcing Slinky becomes a humid tunnel into an undecipherable, endless space; the refracted landscape in the moving mirror multiplies into unintelligibility; the sensuous, red spin of the water, the spiral on

the ball, and the sped-up sundial motion of the web and the academy leader (8, 7, 6, 5, etc.) are all representations of self-preoccupied motion, without a foreordained aim. By turning/returning into themselves, they become progressive and productive. The beatific repose of the woman and the exhausted sleep of the man draw upon the same notion: sleep, a turning inward, is perhaps the most provocative experience of boundlessness."—Irene Fizer

Awards: Ann Arbor 8mm Film Festival, Keith Clark Memorial Award, 1985; 2nd Experimental Film Festival, Experimental Film Coalition, Chicago, 1985.

1984-1985, 8mm, color/b&w/so, 16m (18fps), \$30

### Echo In Her Eyes: Parts 1 & 2

With Irene Fizer (Part 1); Music by Michael Nigrin (Part 2). Dependent more upon inventiveness than investment, these two

works, ECHO IN HER EYES, PARTS 1 and 2, the first in a planned series of six, play upon the metaphorical linkage in the title of the aural within the visual; an echo resounding infinitely into the unknowable space of one's own eye. The visions always just on the edge of comprehension in ECHO IN HER EYES, PART 1, animate a still, pensive sleep. Their effect cannot be pinpointed as the impenetrability of sleep nor as manifest dream. The mirror similarly becomes either a pool of infinite reflection or an image forever unseen and torn from the sleeper—a mere surface.

"ECHO IN HER EYES, PART 2 enters the infinite reflections of the video camera itself, an experience of a technological void both kaleidoscopic and hypnotic."—Irene Fizer

Shown: Art Institute of New Jersey, 1985; Rutgers University, 1985.

1985, 8mm, color/so, 9m (18fps), \$25

### Aurelia (or Echo In Her Eyes, Part 3)

With Irene Fizer and Dennis Benson. Music composed and performed by Michael Nigrin and Jack Rusnak.

A woman sleeps. She dreams of a troubling encounter with a man at a futuristic cathedral. In this dream, the proliferation of a day's images is reduced and refined into more enigmatic renderings. The world of color and movement translates into one of stone, shadows and light. In the epilogue, the woman now awake, lingers over the dream scenario which has just played; she prepares new variations. As such, the film poses the problem of defining the relationship between dreaming and waking consciousness. AURELIA was shot on location in Barcelona, Spain at the unfinished Sagrada





# TERRAIN VAGUE - An Experimental Film by Albert Gabriel Nigrin

With Dennis Benson, Lisette Castelo, Allison Diamond,  
Julie Chimerine, Craig Molino, Patrick Woody, Caryll Balzano, and Andre Anthony.

Music by Michael Nigrin ("The Beloved Eclipse")

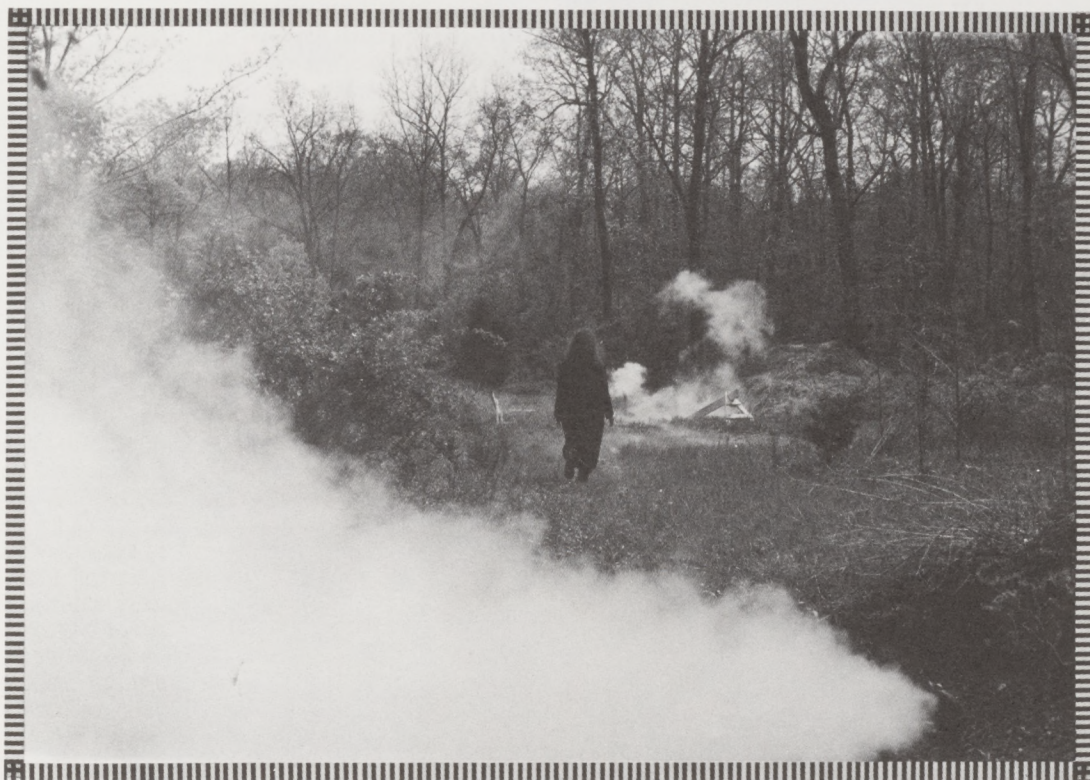
Gauge: 16mm Black & White

Length: 12 minutes (Project at 24 fps)

Funded in part by the NEA/AFI Mid-Atlantic Region Media Arts Fellowship Program -Administered  
by Pittsburgh Filmmakers, with additional funds from the New Jersey State Council on the  
Arts/Department of State

Copyright 1987 Albert Gabriel Nigrin

## TERRAIN VAGUE





## Nigrin

Familia church designed by Antonio Gaudi. The film is based in spirit on Gerard de Nerval's novella *Aurelia*.

Funding was made available in part by the New Jersey State Council on the Arts.

Awards: Quebec International 8mm Film Festival, Montreal, 1987; Rochester International Film Festival, MOAS Prize, 1986; 5th Super-8 Film Encounter, San Juan, Puerto Rico, 1987; Ann Arbor 8mm Film Festival, Cash Prize, 1987.

1985, S8mm, b&w/so, 13m (18fps), \$35; 3/4" video rental, \$30

### Spin Me Round & Shake Well

With Irene Fizer and Paul Young. Music by William Nelson (SPIN ME ROUND) and Django Reinhardt (SHAKE WELL). SPIN ME ROUND is a tribute to Hurricane Gloria. SHAKE WELL is a cinematic milkshake.

"SPIN ME ROUND/SHAKE WELL is actually two short, quite elegant films, each performing exactly what the title predicts, but with a highly refined sense of space, composition and movement."—S.A. Barnes, Review of 3rd Experimental Film Festival, Chicago

Awards: San Francisco Art Institute Film Festival, 1986; 3rd Experimental Film Festival, Experimental Film Coalition, Chicago, 1987. Shown: San Francisco Cinematheque; Johns Hopkins University, Baltimore; Zimmerli Art Museum, New Jersey; Berks Filmmakers, Reading, PA; Collective For Living Cinema, N.Y.

1986, S8mm, color/b&w/so, 5.5m (18fps), \$25

### You Are Here -X- Marks The Spot

With Irene Fizer, Dennis Benson and Christine Svevar.

The 'X' and the bull's eye form the thematic basis for this

psycho-dramatic film concerned with focalization, dream representation, the positioning of the camera vis-a-vis the spectator, concealment and revelation, the targeting of the gaze and the manipulation of refracted light.

Funded in part by the New Jersey State Council on the Arts/Department of State.

Shown: Zimmerli Art Museum, Rutgers University, New Brunswick, N.J.; Collective for Living Cinema, N.Y.; Tweed Art Gallery, Plainfield, N.J.; Pingry School, Martinsville, N.J.; Staten Island Museum of Arts and Sciences, Staten Island, N.Y.

1986, 16mm, b&w/si, 10m (24fps), \$35; 1/2" VHS rental, \$10 1/2" VHS sale, \$35

### Brainwashing

With Irene Fizer.

BRAINWASHING, shot almost exclusively inside a car wash, is a hypnotic film which functions as metaphor for the drowning of the soul. The soundtrack con-

sists of a condensed washing machine cycle: start, wash, rinse, spin, dry, off.

Shown: Collective For Living Cinema, N.Y.; Film Co-op, Rutgers University, New Brunswick, N.J.; Staten Island Museum of Arts and Sciences, Staten Island, N.Y.

1987, S8mm, b&w/so, 5m (18fps), \$20

### Light Pharmacy (or Light Far May See): Parts 1-3

With Irene Fizer.

LIGHT PHARMACY (or LIGHT FAR MAY SEE) consists of a series of film haiku preoccupied with the reflection and refraction of sunlight. Part 1—shot in a Bruxelles, Belgium hotel room. Part 2—shot in a moving train between Bruxelles and Paris. Part 3—shot on the grounds of the Versailles Palace.

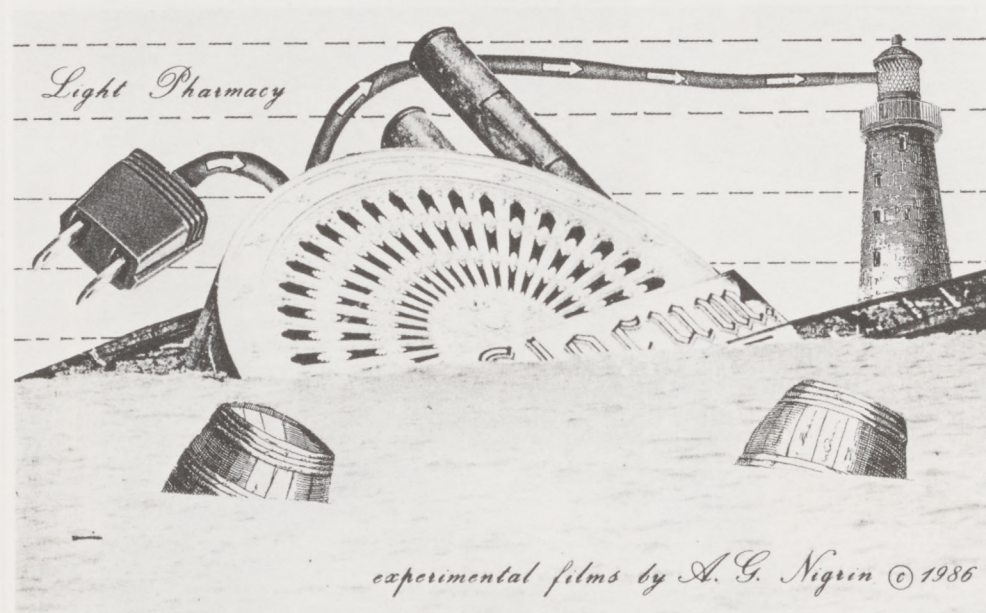
Shown: Staten Island Institute of Arts and Sciences.

1987, S8mm, b&w/si, 5m, \$20

### Terrain Vague

With Dennis Benson, Lisette Castelo, Allison Diamond, Craig Molino, Patrick Woody, Julie Chimnerine, Caryll Balzano and Andre Anthony. Music: "The Beloved Eclipse" by Michael Nigrin.

Shot on location in central New Jersey, TERRAIN VAGUE ("wasteland" in French) deals with two women who concurrently experience the same dream. In TERRAIN VAGUE, I am interested in formalizing the structure of film as a boundary between a known reality and a space with its own idiosyncratic image "code." However, this film is not preoccupied solely with dream representation, it is also concerned with focalization, concealment and revelation, separation and reunion, the manipulation of reflected light and geometric shot composition.





1987, 16mm, b&w/so  
(separate audio cassette),  
13m, \$35

**Special Packages:** GRADIVA, A  
FILM TRILOGY Includes: STRIPE  
TEASE, /GRID/LOCK/WED/LOCK/  
and GRADIVA 48m, 1/2" VHS  
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**Experimental Films By Albert  
Gabriel Nigrin**

Includes: STRIPE TEASE,  
GRADIVA, DOT 2 DOT/TETE A  
TETE and AURELIA 62m, 1/2"  
VHS Sale, \$75; 3/4"  
Rental, \$50

## O'Neill, Pat

### 7362

Sound: Joseph Byrd, Michael  
Moore. Picture: P. O'Neill.

A bilaterally symmetrical (west to  
east) fusion of human, biomor-  
phic, and mechanical shapes in  
motion. Has to do with the  
spontaneous generation of elec-  
trical energy. A fairly rare (ten  
years ago) demonstration of the  
Sabattier effect in motion. Num-  
bered after the film stock of the  
same name.

"Fetishistic."—Isabella Beeton

Other distribution: London Film  
Makers Co-op; American Federa-  
tion of the Arts package.

1965-67, 16mm, color/so,  
10m, \$15

### Runs Good

Sound: Cisko Curtis.

A darkish journey down memory  
lane, to visit some news events,  
folkways and thought patterns  
associated with the late forties  
and early fifties. The film is also  
concerned with such perceptual  
phenomena as color-space,  
"false tones" caused by varying  
black-white alternations of  
simultaneously seen rhythms set  
up by multiple repetitive actions,  
and the use of image outlines as  
"containers" for other imagery.

Sort of a working notebook,  
which is continued in EASYOUT  
and DOWN WIND.

Award: Ann Arbor Film Festival,  
First Prize, 1971.

Other distribution: American  
Federation of the Arts package.

1971, 16mm, color/so,  
15m, \$20

### Easyout

Sound: Stan Levine. Mix: Don  
Worthen.

Has to do with a consideration  
of one possible conceptual  
model for human existence: that  
of a primitive form of yardchair,  
upon which sits The Creator, im-  
passively observing the inex-  
orable flow of His mountains.  
The name "Easyout" is derived  
from a commercially available  
bolt and stud-extracting tool,  
whose function seemed strangely  
parallel to that of the film.

Awards: Kurzfilmtage  
Oberhausen, First Prize, 1972;  
Yale Film Festival, First Prize,  
1972. Shown: Cannes, 1974.

Other distribution: American  
Federation of the Arts package.

1972, 16mm, color/so,  
9m, \$15

### The Last Of The Persimmons

Credits: "Is It Love" by Tyrannosaurus Rex.

To some extent an educational  
film in Persimmon Eating, in-  
valuable to those encountering  
this delicious fruit for the first  
time. Also contains some  
background material on persim-  
mon culture and some in-  
teresting animated "wallpaper."  
(Universally renounced by film  
festivals.)

1972, 16mm, color/so,  
6m, \$10

### Down Wind

Sound: Stan Levine. Mix: Don  
Worthen.

A thoughtful treatment of some  
of the problems we (mankind)  
have been having in dealing with  
our fellow species, animal and  
vegetable. Actually an undercover  
"structural" film, this one seems  
at first to be some sort of ber-  
serk travelogue. I spent years  
going to travelogues as a child,  
and still have a great fondness  
for visiting Natural History muse-  
ums in strange cities.

Award: Ann Arbor Film Festival,  
First Prize, 1973.

1973, 16mm, color/so, 15m, \$20

### Saugus Series

Credits: Saw: Chris Casady. Key:  
Mort Subotnick. Blue Paint: 7-K  
Color Co. Mix: Don Worthen.

Actually, seven short films, one  
and a half to six minutes long,  
united by a common sound  
track. Each is an evolving "still  
life," made up of meticulously  
assembled but spatially con-

tradictory elements. For example,  
in one part the sun can be  
seen, by its shadows, to be  
traveling in one direction in the  
upper half of the screen, and in  
the opposite in the lower half.

Commentary on Part 5:

P: Now you might say this is an  
interesting sort of design...

B: But after a while you'd grow  
tired of looking at it. It would  
lack interest.

P: And so the artist must always  
temper his repetition of  
movements of forms with  
what might be called a cer-  
tain amount of variety.

B: Suppose I enlarged some of  
them, changed their direction,  
make some smaller, add dark  
values and lighter values...

P: Or perhaps a tree, sharply con-  
trasting in value from the sur-  
rounding shapes.

B: There is sharp contrast, at this  
point, between the fan and  
the surrounding objects in a





## O'Neill

Great Triangle someplace perhaps a mile or a mile and a half above the surface of the Earth.

P: And here we see order; order which includes omission and alternation from nature.

Award: Ann Arbor Film Festival, Tom Berman Award, 1975.

1974, 16mm, color/so, 18m, \$25

## Sidewinder's Delta

"When a giant trowel is plunged into the floor of Monument Valley, it's as though John Ford had hired Claes Oldenburg to dress his set. The film, O'Neill's most ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations which denote scratches or scraped-off emulsion in much the same way that Roy Lichtenstein offered a benday-dot brushstroke as a painterly gesture."—J. Hoberman, *Village Voice*

"Almost every sequence in *SIDEWINDER'S DELTA* concludes with a rough end—punches, flares, white flashes, etc. But unlike the academy leaders of *RUNS GOOD* with their rhythmic, emblematic and referential functions, as well as their purely reflexive alienation effect, these glimpses of film technology in *SIDEWINDER'S DELTA* serve primarily to delineate and verify the conceptual unit of O'Neill's filmmaking, for we can see directly at what stage his idea was completely formulated, and in the case of some early scenes with sync-punch mattes, exactly what elements were compounded in what way to compose this particular idea structure of ideograph."—William Moritz

1976, 16mm, color/so, 20m, \$30

## Foregrounds

"FOREGROUNDS, like *SAUGUS SERIES*, is devoted almost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimposition of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume."—J. Hoberman, *Village Voice*

1978, 16mm, color/so, 14m, \$20

## Sleeping Dogs (Never Lie)

The day they filled all that gravel in front of Jack and Jerry's old studio on Venice Blvd.

A yellow bird fascinated by reflection.

Several views from the San Francisco Marine Museum on a gray day in December.

Three views of Mercer Street, N.Y. after the second big snowstorm of January, '78.

Several fogs, a strange puddle, and a female Husky induced to howl by humans.

(This film is perhaps best seen after one of the others, like a "chaser.")

16mm, color/so, 9m, \$15

## Osborn, Steve

### Slipstream

A passage through a forest, propelled by a camera.

1973, 16mm, color/si, 5m (18fps), \$10

## Polyphemus

A camera engages the mirror that reflects it, and the resultant film becomes a meditation on its own substance.

1974, 16mm, color/si, 6m, \$10

## Persephone

A girl, a dog, and other animals; an evocation of the myth those characters suggest.

1975, 16mm, color/si, 5m (18fps), \$10

## The Fates

A single photograph, of a young child, is animated by all the things that it contains: the mechanics of the film strip that surrounds it; the texture of its grain; the range of its color; its implicit sound.

1978, 16mm, color/so, 9m, \$15

## Four Flush

A film in the form of a poker hand: a succession of rolls, each of which sustains the illusion of a powerful hand, until the last roll calls its own bluff.

1979, 16mm, color/si, 14m, \$25

## Dobbs

A requiem for a dear friend.

1980, 16mm, color/so, 5m, \$10

## Anthem

The true meaning of the Star-Spangled Banner emerges from the base paths.

16mm, color/so, 2m, \$5

## A Clean Slate

The flotsam and jetsam of eight sunken years. Six clusters remain; the rest has gone to the bottom.

1982, 16mm, color/si, 10m, \$20

## The Morrow Plots

The nation's oldest experimental farm.

1983, 16mm, b&w/si, 3m, \$5

## The Tools Of Ignorance

The battery, as seen from the bleachers. An aerial drama in four acts, with running commentary from the heavens.

1983, 16mm, color/so, 8m, \$15

## The Municipal Garden

A love story in living color.

1984, 16mm, color/si, 3m, \$15

## The Batter's Box

Three batters box themselves into a corner, unable to hit one out of the park.

1984, 16mm, b&w/so, 7m, \$15

## Padula, Fred

### Ephesus

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking, soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday night delirium of black America we may never see again. The church has since been torn down.

Awards: San Francisco International Film Festival, Harold Zellbach Award; Foothill College Independent Film Makers' Festival, First Prize. Shown: Flaherty Film Seminar; Popli Ethnological Film Festival,



Chicago; Tours Film Festival; Melbourne Film Festival; New York Film Festival.

1965, 16mm, b&w/so, 24m, \$25

## Artist Speaks

Interview with local artist William Kaiserling, Jr. (filmmaker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on."

1966, 16mm, b&w/so, 7m, \$8

## Two Photographers: Wynn Bullock And Imogen Cunningham

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies, and their work. Above all, we get to know them personally in their own environments.

1967, 16mm, b&w/so, 29m, \$25

## Anthology Of Boats

A comic documentary of a San Francisco State College Art Department design class which takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy officials.

1968, 16mm, b&w/so, 5m, \$6

## Little Jesus (Hippy Hill)

Beautiful people making vibrations with super-contemporary

musical artifacts blended with aromatic-anaesthetizing gas masks dispensing Cannabis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

1969, 16mm, b&w/so, 15m, \$20

## Palazzolo, Tom

### America's In Real Trouble

Tom Palazzolo's rapid-fire, seemingly spontaneous documentary style captures Chicago with pizzazz. For more than ten years, Palazzolo has been delivering to us his captured visions—body builders, senior citizens, erotic parlours, weddings, deli owners, and the like—as if he had harnessed them in a cinematic butterfly net.

"The love of events that bring people together, revealing at once the absurdities and tenderness of the human comedy, plus a sharp eye for Americana, characterize and permeate the Palazzolo films."—Kevin Thomas, *L.A. Times*

AMERICA'S IN REAL TROUBLE is a patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, innuendoes, visual similes, counterpoints, puns and contrapuntal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz."—John Heinz

Collection: Museum of Modern Art. Invited to Commie Film Festival, Leipzig, East Germany.

16mm, color/so, 15m, \$20

## The Bride Stripped Bare

The unveiling of Chicago's 5-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Award: Ann Arbor Film Festival and Tour.

1967, 16mm, color/so, 12m, \$15

## Campaign

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Amphitheater, and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

"The macing scene will take your breath away."—Hubert Humphrey

16mm, color/so, 12m, \$15

## He

Some of the myth-heroes, folk personalities and super-stars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham, and Bee Bumble and the Stingers.

The nude beach scene done in 5 below weather was the first film in Chicago to exploit the beauties of the male body (and

was for a time censored here). The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people."—Scott Bartlett

Sheldon Renan liked it.

1967, 16mm, color/so, 8m, \$10

## O

"O" refers to the center point in the picture frame around which people and objects revolve. There are no static images in the film. The film divides into two parts: figure dominates ground; second half, ground dominates figure. Other theories normally associated with painting are used as theories of unity within variety (images repeated with variations in size and color). Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

"...makes the most surprising beauties of movement."—Ernest Callenbach

Award: Bellevue Film Festival, First Prize.

16mm, color/so, 12m, \$15

## Love It/Leave It

With original theme song by Ray Whilding White.

A mid-west fantasy reality play in one act with 173 scenes.

All the hopes, fears and dreams of average white people rolled in to one reel.

SEE: An actual Naked Beauty Contest with contestants of both sexes representing our 50 states (a final bow to repression). SEE: National leaders from the Left and Right whip their followers into submission.



## Palazzolo

SEE: The latest top-secret police maneuvers realistically simulated by Chicago's finest.

SEE: The STRANGE outcast people of the city. Bizarre misfits who prowl the back street.

SEE: Our Homes and Highways... How we live, love and Manufacture. Our Wives, Children and pets and the values we hold up to them, namely, strength, speed, dependability and life-time lubrication.

Awards: Kenyon Film Festival, First Prize.

1972-73, 16mm, color/so, 15m, \$20

## Enjoy Yourself—It's Later Than You Think

Made with Bernie Caputo and Jeff Kreines.

"Palazzolo, Caputo and Kreines are able to look beyond the silliness of the contests the oldsters are asked to enter and the opportunism of the speeches of various politicians to discover that these old people, some of whom perform in a joyous amateur musical revue, are clearly having a pretty good time on what is possibly an all too rare outing."—Kevin Thomas, *L.A. Times*

"With a title taken from the corny hit song of the 40's, ENJOY YOURSELF follows the antics of old folks as they participate in a variety of song, fun and games. There's an energetic rendition of 'Hello Dolly,' a paperplate throwing contest, and Hula Dance by six women in their 70s who introduce their act by explaining that they're 'young of heart and got a lot of nerve.'"—Gene Siskel, *Chicago Tribune*

"ENJOY YOURSELF is a lovely funny documentary about an old folks day in the park, the senior citizens are rounded up for games...and a particularly gaudy and very large red pillow is awarded by an embarrassed Lt. Governor to a man who says

he's never won anything in his life and does not seem especially happy to have won such a pillow—the movie smiles about human nature."—Roger Ebert, *Chicago Sun Times*

16mm, color/so, 20m, \$25

## Hot Nasty

A day at your local massage parlor (BIG BERTHA'S) in Chicago. While talking about the hangups of their customers some of the girls act out their own. They also tell their feelings about this sort of work (one of the few "non-skilled" jobs that pay women a "decent" wage); although like waitresses their salaries are almost all in tips. Through all the strange tales (about their customers) we come to feel a genuine affection for the girls, and begin to realize that perhaps they are in some way sexual social workers who perform a necessary (?) service for people...(not as well adjusted as myself).

16mm, color/so, 15m, \$20

## Ricky And Rocky

Made with Jeff Kreines.

Ricky (Italian) and Roxann (Polish) arrive at a "surprise" wedding shower given by Ricky's side of the family. The gifts they receive are held up for the approval of the relatives (who along with the gifts steal the show from the young couple).

"Palazzolo and Kreines bring compassion and wit to their film on a lower middle class backyard wedding shower; cinema verite can be a treacherous form, lending itself to facile and often cruel distortion..."

"They respect the well-meaning spirit of the occasion and the genuine gratitude of the honored young couple, yet let us see the rich humor in social gatherings."—Kevin Thomas, *L.A. Times*

Award: Ann Arbor Film Festival, Prize; Bellevue Film Festival, Prize from James Broughton. Shown: Robert Flaherty Film Seminar.

16mm, color/so, 15m, \$20

## Mr. Tri-State

Made with Jeff Kreines.

A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the midwest." George, one of the contestants and owner of a health club explains the why and what for, while Chuck his friend walks away with first place.

See what they go through and share the excitement and fulfillment of winning. "Makes all those work-outs worthwhile." A look at some people and a way of life you might otherwise never experience.

Shown: Ann Arbor Film Festival; Robert Flaherty Film Seminar.

16mm, color/so, 12m, \$15

## Jerry's

For 29 years Jerry Meyers has screamed and yelled at the customers who came into his Deli—the film attempts to explain why people keep coming back for more.

"A top award for the Fastest Camera in the Midwest. To have captured the essence of Jerry and his deli-in-action proves this filmmaker one of the few who can make the documentary a high art form, comparable to the best portraiture painting; and taking it, possibly, one step farther."—Larry Jordan, Judge

Awards: Ann Arbor Film Festival and Tour, Prizes; Bellevue Film Festival, First Prize (short film category).

16mm, color/so, 9m, \$15

## Marquette Park

Frank Collin, the leader of the Nazi organization, has since become a name in the headlines with his attempts to march into Skokie, a predominantly Jewish suburb of Chicago. Their right to march is being tested in the Supreme Court.

"MARQUETTE PARK is a steam-roller of raw cinema verite, an unsettling look at the reaction of white residents to a black march into their neighborhood, and the role played in generating hostility by local Nazi organizers. Palazzolo, a veteran Chicago filmmaker whose earlier works come as close as any to embodying a 'Chicago style' of personal documentary, and Mark Rance, a student at M.I.T., have shot the events of a single afternoon from behind the 'white lines' in a straight and even-handed looking fashion, without a trace of moralizing or manipulation."—Ron Epple, *Filmmakers' Newsletter*

Award: Kenyon Film Festival, Prize. Shown: Cannes Film Festival, 1977; Ann Arbor Film Festival; Independent Expo; Bellevue Film Festival.

1976, 16mm, color/so, 25m, \$30

## Sneakin' And Peakin'

Made with Mark Rance.

We traveled to Indiana back roads to see and shoot the annual Miss Nude Universe Contest held at a 'notorious' nudist camp. They wanted \$15 a head at the gate so we parked down the road and crawled through the brush. Once in, we encountered truckers and hundreds of Sunday photographers straining for a shot at the contestants. Afterwards we joined the quest for stray women willing to pose. After a quick success we headed home with our catch in the can. (This film also contains shots of



the Mr. Nude Trucker Contest.)  
1976, 16mm, color/so,  
15m, \$25

# I Was A Contestant At Mother's Wet T-Shirt Contest

I used high speed 7250—sometimes pushed to 3200 ASA—to record three nights at *Mother's*, a Chicago lounge. The film is a record both of the events there and of my own presence and gradual gaining of access. The last two thirds of the film deals with what was termed the "World's Series" and consisted of winners from previous contests. The second place "loser" (there was only one prize) turns out to be the most interesting person on camera—she speaks philosophically about life as the management fondles money.

1977, 16mm, color/so,  
25m, \$35

# Labor Day: East Chicago

"LABOR DAY: EAST CHICAGO is a documentary about a group of working-class Lions Club members on a holiday outing. There are overweight, doughy people in tank tops, kids in a bicycle decorating contest, a beauty pageant—a very kitschy situation, but, happily, the filmmaker isn't low enough to laugh at his subjects..."—Ann Arbor Film Festival, *University Newspaper*

"The indisputable highlight...is a beyond deadpan question-and-answer session between the Lions' MC and the prospective beauty queens, whose public poise and cultural conditioning are here put to the test. In these days of inflation, how do you feel about going Dutch Treat on a date? (She doesn't approve.) What activity should be established for young people here on the East Side? (Disco.) And so on. Palazzolo has always brought a respectful lens to bear on the most laughable and

lamentable customs of Chicago's citizens, and this Labor Day cameo is no exception... But the real virtue of the film is its study of the ideology of beauty, East Chicago style."—B. Ruby Rich, *Chicago Reader*

Award: Ann Arbor Film Festival.

1979, 16mm, color/so,  
25m, \$40

# Nonna

A film about my grandmother, now in her 90s, as she shops, eats, and talks about her life, family, and the deaths of her husband and son, Joe.

1979, 16mm, color/so,  
20m, \$25

# It's This Way At Deel Ford

This film follows a film crew as they make a TV spot for a Ford new/used car dealer who (even though he is dressed in white) is not the kind of person you'd buy anything from. As the commercial is being filmed, I also turn the camera on a salesman who is trying to unload a used car on an unsuspecting woman—hoping she will buy on time so he can charge her 17% interest.

1980, 16mm, color/so,  
15m, \$20

# Marquette Park II

"MARQUETTE PARK II trains its central gaze on the official on-looker: the media (covering the event of a march by the Chicago-based Nazi Party).

"The film's opening structure gracefully orders its priorities, giving us a flag-waving antifascist crazy, followed by Nazi clubhouse antics, displaced in turn by an emblematic tv screen in the center of the frame—a sly comment on the media identity of this event. Later there's a silent shot picturing the arrival of the press corps on the scene... At Marquette Park, Palazzolo and Rance provide us with priceless scenes of the on-the-spot

reporters in the very act of recording their stream-of-consciousness impressions. The process reeks with such schizophrenia that the credibility of on-location truth-telling will never be the same.

"...The intercutting of the media's presence, the Nazi's activities, and the media reporting of the day unmistakably points up how seriously the press treated an eminently ludicrous display. The earnest, deadpan tone of the reporters and television newsmen granted an aura of historical importance to the Nazi's buffoonery... (The film's) high points (which are many) show the real value of documentary."—B. Ruby Rich, *Chicago Reader*

1980, 16mm, color/so,  
35m, \$55

Note: MARQUETTE PARK and MARQUETTE PARK II may be rented together for the price of \$50.

# Anderson/Loosely

We followed John Anderson and his running mate Pat Lucy as they kicked off their 1980 presidential campaign with an appearance in the Calumet City (a suburb of Chicago) Parade, where they encounter clowns, children, adults who don't know who they are and a drunken lady who has more charm than any of the candidates.

1981, 16mm, color/so,  
15m, \$20

# Calligari's Cure

My work has always depended on outside sources, whether it's an artwork from another period or people, events, and places from my own past or present. I use this material as a springboard.

Both as a student and a teacher I have spent most of my adult life in an art environment. This present work combines formative memories of Catholic school with the other half of my life—the

museum and school of the Art Institute of Chicago. I have always wanted to do a remake of Robert Wiene's THE CABINET OF DR. CALIGARI, both because the film is very interesting to me in a psychological sense and to reflect my interest in art and film history.

"CALIGARI'S CURE is Tom Palazzolo's first fictional narrative film and also his first feature... The film is a comic fantasy that presents the filmmaker's memories...as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art. The subjectively distorted, expressionist sets of the original German film, for instance, have been transformed into a junky, cartoonlike, and distinctively American version that reflects Palazzolo's involvement with contemporary painting as well as with film history."—Callie Angell, *New American Filmmakers Series*, Whitney Museum of American Art, N.Y.

1982, 16mm, color/so,  
70m, \$75

Video sale: 1/2" VHS, \$100

Note: For an additional \$10 rental fee, any other film by Tom Palazzolo will be available for showing with CALIGARI'S CURE.

# At Maxwell Street

"Maxwell Street since the late 1800s has been the city's best site for free enterprise, flea market, black market, blues bands on the corner, watch bands up to the elbow, fresh fruit and greasy sausage, hawking and gawking. There is a steady parade of picture-takers passing stands, booths, stalls, and heaps of merchandise. They wear Nikons as jewelry. They seek icons of poverty.



## Palazzolo

"AT MAXWELL STREET demonstrates a remarkable mode of filmmaking. To let a handful of beginning students aim camera and microphones might invite a primer of errors. But Palazzolo instead achieves, with grace, an honest essay. A quality of awkwardness and improvisation comes about which fits the action indigenous to the street. Though his pedagogy may appear scattershot, Palazzolo's film is stamped with his characteristic humanism, relish of oddballs, and instinct for mysterious detail. His editing harmonizes a phenomenological grab-bag of disparate footage without homogenizing its true roughness. The music Paul Gartski created for the film is entrancing, and is an essential ingredient. The discipline Palazzolo exercises over his many sources is subtle and winning."—Bill Stamitz

Award: Ann Arbor Film Festival, 1984

1984, 16mm, color/so, 45m, \$40

## Lilly's World Of Wax

"The Lilly of the title had run the 'World in Wax Musee' at Coney Island for 54 years until her recent retirement. Palazzolo's original intent was to film a scheduled auction of the contents of the museum, a wonderful idea, but because the collection may be sold as a unit, the director found himself on Coney Island making a new film, and probably a better one.

"Lilly leads the camera on a tour of the museum with the lights and wires being dragged along before the eyes of the audience. The woman insists on looking into the camera as she delivers her absurd and touching stories about the figures.

"As Lilly's helpers toast her and say how much they will miss her, she admits to us that her wax figures '...made mistakes.' But, she says, 'I don't believe there is

a hell. I believe we pay for our sins here on earth.'

"It is good news for those who love good films that Tom Palazzolo's latest film is one of his best."—William J. Leahy

1987, 16mm, color/so, 28m, \$35

**Special Packages:** SEXUAL CHICAGO Includes: SNEAKIN' AND PEAKIN, HE, HOT NASTY and I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST

16mm, color/so, 63m, \$50

POLITICAL CHICAGO Includes: AMERICA'S IN REAL TROUBLE, LOVE IT/LEAVE IT, CAMPAIGN, ANDERSON/LOOSELY and MARQUETTE PARK

16mm, color/so, 82m, \$65

## Parent, Bob

### Exsemabfi: Festa No. 1

This film is essentially an audio-visual experience. The basic footage was shot on Mulberry Street in the heart of New York's "Little Italy" neighborhood during the annual street festival (festa, in Italian) in honor of San Genaro. Special camera and laboratory techniques are used to express a trip through the maze of people, food, and gambling booths. Starting with a seeming reality, the pomp and flash of the street band modulates to the frenzy and artificiality of the so-called "charitable benefit" through the use of prisms, accelerated motion, and motion blurring with the camera and a recurring drift from the positive image through a solarized transition into a negative and back by experimental processing. Sound for this basic theme of about 4-1/2 minutes was recorded "wild" on location using medium quality cassette equipment so as to add a slight tinny-ness to its otherwise reality.

The sequences for the six parts are in the following order:

VISUAL: positive, negative, negative combination, positive, positive combination, and negative.

AUDIO: normal, 2X, 2X reversed, 4X, 4X reversed, and 8X.

EXSEMABFI: Experimental Semi-Abstract Film.

Award: Yale Film Festival, 1972. Received second prize from Robert Nelson, and a Special Mention from Hollis Frampton.

16mm, b&w/so, 27m, \$30

## Transformations On A Soho Street

TRANSFORMATIONS ON A SOHO STREET is an attempt at extending the documentary film away from traditional institutional mentality and into a candid, intimate experience and commentary of the event. While one of the basic precepts of still photo-journalism is to let the subject dictate, or inspire, the treatment and result, most documentary films still originate from a predetermined structure and script which is occasionally re-adapted during the filming.

The film breaks away from tradition by letting the subject inspire and determine both the form (or structure) and the visual approach (camera) during the filming. Scant information was available prior to the happening beyond what could be obtained from the poster (later used for the title). The structure, *essentially* chronological rather than *inter-cut and tightly edited*—became evident as long-running, fluid takes (sometimes with the camera becoming part of the happening) evolved. The result of this intimacy with the subject is a dance film (in addition to being also a documentary) in that improvisational choreography occurs within the camera and editing as well as on the street.

16mm, b&w/so, 20m, \$20

## Pearson, Lyle

### Ahead In Paris

In France, Louis Lumiere invented the motion picture and, at least, he did develop the first motion picture projector. AHEAD IN PARIS combines the subjects of Lumiere—city streets and everyday life—with the technique of Georges Melies. Other films have tried the same sort of thing—by Emile Cohl, Feuillade et al.—but not for some time. This is Paris, 1970, including footage shot at Nanterre, home of much student rebellion, beginning and ending in an area rebuilt from the hospital where Jean Cocteau wrote *Opium*.

16mm, color/so, 7m, \$15

### Flash

A difference between black and white. My most popular film.

16mm, b&w/so, 3m, \$15

### Funk

In 1979 Andy Young claimed the King of Morocco would soon be deposed. He wasn't but this may be your last chance to see him, along with Kurt Waldheim and the Queen of England. A Moroccan newsreel bought in the casbah in Fez, re-edited for ten years, also features a genuinely painted desert wedding, J.F.K. at the United Nations and an Olympics. Hindi/Arabic soundtrack. Perhaps contains some Beatles music. An international TERROR TRAIL (see below).

16mm, b&w/color/so, 10m, \$20

### The Grand Canary

I kept wanting to call this THE BIG CANARY, facetiously: the title is the English translation of Gran Canaria, the island south of Spain where the action takes place. It's just a little travel movie with a lot of speed. Maybe not LAND WITHOUT BREAD, but it moves.

16mm, color/so, 3m, \$15



## Lackluster

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects in lots of color. "Like a trip," said Bad Kathy.

Shown: Foothill Film Festival, 1968; Paris en Film Festival, 1974.

16mm, color/so, 3m, \$15

## Meanwhile

Two parts:

One—an intense survey of my room, in stop motion, very speedy.

Two—A more ethereal semi-encounter between a girl (Bad Kathy), a cat and a plant in the garden next door. Who's what, and what's the plant? Is it legal?

Breathing on the soundtrack enhances the mood of both sections.

Shown: Berkeley Experimental Film Festival, 1968.

16mm, b&w/so, 3m, \$15

## Pterodactyl

The most shocking, terrifying experience of your life. A prehistoric reptile invades and almost destroys the United States, particularly the Marine Corps and television.

16mm, color/so, 12m, \$20

## Secret Of Quetzalcoatl

Credits: Lyle Pearson and Jerry Rodgers.

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form the soundtrack.

16mm, color/so, 3m, \$15

## Terror Trail

Edited by Lyle Pearson.

"Fantasia in C for Piano, Orchestra and Chorus," by Beethoven. Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, Bob Steele and Syd Saylor in an ode to the old Western. Footage from old films, put together under the influence of MARIENBAD, or something else.

16mm, b&w/so, 20m, \$25

## Special Video Sale Package:

3 FILMS BY LYLE PEARSON Including: SECRET OF QUETZALCOATL, THE GRAND CANARY, and AHEAD IN PARIS

color/so, 12m, VHS sale: \$50

## Peil, Jerrold

### As I Saw It

A satire on Kurosawa's RASHOMON. Four people see a funny incident at the beach (a lady photographer, a drunk, a ballerina, a blind man), and report it to a confused, meek policeman who does nothing.

16mm, b&w/so, 11m, \$11

### Deathgame

A satire on death and the moon landings. Works on several levels. It's about the closeted life of a recluse who identifies with an encapsulated astronaut. Later as he prepares for death, he thinks he's out of this world; he goes to the cemetery and digs the moon. Pretty funny. Audience reaction good.

16mm, b&w/so, 13.5m, \$14

### Diana

Cinema of the absurd. A woman's relationship with her car, her clothes, her image.

Awards: London "Movie Maker" Award; Photographic Society of America.

16mm, b&w/food coloring/si, 7m, \$7

## The Flicks

Cinema of the absurd. A rapid (2-8 frames per picture) history of American film-making from the beginning, containing the fleeting passage of the film scenes and the merging of once famous film faces.

Shown: Bellevue Film Festival.

16mm, b&w/so, 9.5m, \$10

## Growth

Poetic Cinema. An abstract interpretation of a woman pregnant, how she envisions the baby's development and the changes in her own body.

Awards: Ann Arbor Film Festival; San Francisco Film Festival; National Educational Television; Photographic Society of America; London "Movie Maker" Award.

16mm, b&w/so, 8m, \$10

## How To Make A (Pomographic) Movie

"A satiric guide to the making of pornographic movies...a deserving film."—*Evergreen Magazine*

Shown: Ann Arbor Film Festival; San Francisco Film Festival.

16mm, b&w/so, 2.5m, \$5

## Image

Cinema of the absurd. The weird nuttiness of a man taking pictures of himself, and trying to cope with the futility of his life.

Shown: Ann Arbor Film Festival; San Francisco Film Festival.

16mm, b&w/so, 9.5m, \$10

## Next

16mm, b&w/so, 3m, \$5

## The Phantasy

Poetic Cinema. A young woman too shy to communicate with the men at a party has fantasies concerning them.

Awards: Cannes, Best Black and White Photography; Amateur International; British Film Institute, Cup and Award for Best Experimental Film. Shown: Glasgow Amateur International.

16mm, b&w/so, 7m, \$8

## The Return

Poetic cinema. A young, distraught widow at her husband's gravesite sees her husband return to her for a brief interlude of love; after which he returns to the grave and she returns to reality.

Awards: San Francisco Film Festival; Foothill Film Festival; London "Movie Maker" Award.

16mm, b&w/so, 6m, \$6

## They Who Touch

Poetic cinema. Shows symbolically the beauty and furtiveness of teenage love-making by showing the emotions reflected in the movement of the hands and the facial expressions of a teen-age boy and girl.

Awards: San Francisco Film Festival, Stauffacher Memorial Award, 1964; Zellerbach Award, 1st Place.

16mm, b&w/so, 8m, \$10

## Three Comedies By Jerrold Peil

IT HAPPENED ONE SUNDAY (6 min.)

Young, exuberant male tries to help distraught female recover her stolen purse. Pretty funny. Jacques Tati would be proud.

Awards: London "Movie Maker" Award; New York Amateur Festival.

THE WASHERETTE (9 min.)

Vignettes of the nutty antics of people in a coin-operated laundromat.

Awards: Tokyo Amateur Festival, Fine Work Prize; Cine Circle, Bronze Medal, N.Y.; CINE Eagle, Washington, D.C.



## Peil

### EDUCATIONAL TELEVISION (8 min.)

A young couple watches an educational television discussion about birth control. The girl is absorbed in the program, the boy in the girl. Then for awhile they ignore the program. They return to watching it and fall asleep.

Shown: San Francisco Film Festival.

16mm, b&w/so, 23m, \$23

## Perkins, Philip

### A Window

A WINDOW is an animated haiku about feeling the rain splashing onto one's face.

Other distribution: Northwest Film Study Center, Portland, Or.

1975, 16mm, b&w/so, 1.5m, \$8

### Bright

An animated film setting forth a way of viewing the universe.

"A cosmic abstraction."—Pacific Film Archive

Shown: Pacific Film Archive "International New Trends in Animation" show, 1976; Portland International Film Festival, 1978; Northwest Animators Collection/Touring Package, Northwest Film Study Center, 1978.

Other distribution: Northwest Film Study Center, Portland, Or.

1976, 16mm, color/so, 3m, \$5

### Works On Paper

An animated film.

WORKS ON PAPER is an abstract brush drawing in motion. It consists of variations on a basic theme of black ink on white paper which present a series of subtle changes and transformations, achieving very complex effects with the simplest of means.

Other distribution: Northwest Film Study Center, Portland, Or.

1978, 16mm, b&w/si, 4m, \$10

### Time Passes

"TIME PASSES is Phillip Perkins' realization of everyone's penchant for people and places. In it, personal recollections intertwine with cinematic symbols that arouse universal empathy. The scenes are by turns moody and witty, the mood not quite melancholy, the wit warm and simple. Some settings are familiar while others are mysterious and unique. Very powerful graphic land and seascapes are contained by the essence of a thousand home movies. But unlike home movies, which tend to look alike, TIME PASSES is very much Perkins' own visual thanksgiving. By skillfully tapping our memory reflex, he gives us a tour of his own recent years which we can readily understand and appreciate."—Tom Cooke, KRON-TV, San Francisco

1978, 16mm, color/si, 18m, \$30

## Peterson, Sidney

### The Cage

We were trying to say goodbye to an epoch, the one into which we had been driven in Apollinaire's "Petite Auto."

The adventures of a detached eyeball. Resources limited, content almost unlimited. Most celebrated shot: artist with head in birdcage.

"Marks the emergence of a naive-sophisticated style."—S.P., *The Dark of the Screen*

"...one of the originators of the American avant-garde cinema. The five films he made in San Francisco between 1947 and 1950 have become classics; they have influenced the cinematic

education of many of the best filmmakers of subsequent generations."—P. Adams Sitney

"One of the greats, a pioneer of the American experimental film... With his sharp, proto-Funk assemblages of wild sight-gags and free associations, he celebrated those aspects of the Rene Clair and Bunuel/Dali films that were indebted to the work of Chaplin, Keaton, and Laurel and Hardy."—Walker Art Center, Minneapolis, program notes.

"Peterson's films affirm the emergence of this new artist, the American experimental filmmaker."—Jon Gartenberg

Other distribution: Film-Makers' Cooperative, N.Y.

1947, 16mm, b&w/si, 25m, \$45

### Clinic Of Stumble

"A lovely, comically solemn dance film composed of superimposed images."—Vincent Canby, *New York Times*

"It's an astonishing little dance film because the film and the ballet are indivisible—neither could exist without the other. It's not just a photographed dance. It's an organic work of art."—Joseph Gelmis, *Newsday*

Other distribution: Film-Makers' Cooperative, N.Y.

1947, 16mm, color/so, 16m, \$35

### The Potted Psalm

Made with James Broughton.

"That was the greatest film we've ever seen."—a solitary couple at the premiere.

Other distribution: Film-Makers' Cooperative, N.Y.

1947, 16mm, b&w/si, 25m, \$45

## The Petrified Dog

Scrambled *Alice In Wonderland* with brutiste track. Pierre Schaeffer (musique concrete) threatened to sue.

"Chases within chases. A mother runs after a child. A man...seems to be pursuing himself. A woman who has been nibbling her lipstick through half of the film is pursued by a man. The pursuit of art is represented by a painter daubing at a landscape in an empty frame."—TDOTS

Other distribution: Film-Makers' Cooperative, N.Y.

1948, 16mm, b&w/so, 18m, \$45

## The Lead Shoes

"THE LEAD SHOES issued almost totally without flaw..."—Parker Tyler

Other distribution: Film-Makers' Cooperative, N.Y.

1949, 16mm, b&w/so, 18m, \$45

## Mr. Frenhofer And The Minotaur

Based on "Le Chef-d'Oeuvre Inconnu," Balzac's Abstract Expressionist parable.

"...should be studied by Experimental filmmakers in every detail."—Parker Tyler

"We are at the crux of Peterson's genius: his ability to formulate a new perspective and to test its implications."—P. Adams Sitney

Other distribution: Film-Makers' Cooperative, N.Y.

1949, 16mm, b&w/so, 21m, \$45

## Man In A Bubble

There is a wild sound in the streets where once bells called men to prayer and choruses chanted in march time to the decibels of an infernal brimstone cacophony from which the



damned in a Boschean hell sought refuge in the solitude of the philosopher's egg, the transparent bubble of the alchemical Hermetic vessel. MIAB is a short documentary about personal acoustical space in an age of intolerable noise. Some stuff their ears against the electronic smog. Others wear headphones. A few scream and very few begin to discern in the deafening uproar the emergence of a Tondichtung worthy of the urban primitivism which gives birth to it. The film was shot in Chicago and New York.

"Peterson has always been good on street photography, and the fragmented views of New York and Chicago have a jangling abrasive kick."—J. Hoberman, *Village Voice*

"I think you've managed one of the happiest most hopeful visions of yr life withOUT one jot of sentimentality to spoil it. The 'dancers'/skaters, each wrapped

in his or her own 'bub' is a tough weave of HARD joy... Bravo!"—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, b&w/so, 15m, \$45

## Petrochuk, Kon

### Moomoons

A film that is part documentary and part experimental collage as it presents information about modern technology and the processing of cows. It's more of a poetic barrage than journalistic examination of the nature of a meat-eating reality. Modern connections of lunar blood rites and technology are presented in collage sequences as well as insemination middle-men interviews and views. A film well received by Buddhists and Hindus.

1975, 16mm, color/so, 25m, \$25



*If I Scratch, If I Write* with Allen Ginsberg by Kon Petrochuk

## Exploded Views

The comparative presentation of synch sound with multiple views of related images. Not narrative. Not experimental. Serene and refreshing.

1976, 16mm, b&w/so, 9m, \$15

## Situations Of Displacement

A fictitious autobiographical science-fiction film made up of eight episodes, each of which reflects a form of displacement—physical, emotional, intellectual, psychic, spiritual. Not a narrative film, but an abstract combination of situations which should produce a final displacement of sorts.

Images that don't make sense until seen together—and then seem to! I'm always just filming things that come to me out of the blue. And then I put them together in a definite personal order, as if they are concrete facts that work as stanzas in poetry, or maybe like scientific steps of self examination.

1977, 16mm, color/so, 15m, \$20

## Stripsfilm

An experiment in multiple views of reality as seen from one space in time. Symbolic relationships can be formed from what might be considered a "cubist" influence in the making of images that work best when viewed and experienced without structured thoughts that use words in your brain.

Zip, zip, strip, strip—using simple matting technique of long strips of images that are multi-exposed in the camera.



*Anabolite See* by Kon Petrochuk

Award: Nevada City Film Festival.

1977, 16mm, color/so, 13m, \$15

## If I Scratch, If I Write

A collection of interviews, locations, art, speculations, and poetry of and about poet d.a. levy who committed suicide at the age of 26. He was a very active poet and publisher for his short life. He was well known by poets throughout the world and is remembered by Allen Ginsberg in the film. The film is an organization of much diverse material that is made to flow like a poem reflecting levy's style and subsequent turmoil.

"The film raises questions of responsibility and freedom in America."—*San Francisco Chronicle*

"A film about poet d.a. levy that is a poem in itself."—Sinking Creek Film Celebration

Award: Sinking Creek Film Celebration.

1982, 16mm, color/so, 55m, \$70

## Anabolite See

A conceptual view of the pointlessness of certain types of activities as perceived through montage and soundtracks. A Zen poem that compares itself to itself to the outside through



## Petrochuk

actions that seem nonsense but then are not any more nonsense than that which perceives them. A nice film for looking at with good visuals and interesting sound that should lead to thinking without words. A film made from spontaneity and intuition with no concern for acceptance by the viewer, but hopefully for a "yes" from the viewer, then a "no," also, then a "why," then a "why not!"

1984, 16mm, color/so, 15m, \$20

### Purple Pirate Blues

A film of found "cheesecake" footage along with refilmed footage of pornography that has been hand developed in a bucket and then spliced together with the found footage. The film is a comment on the sadness that comes from a society that can't get beyond its immature pre-occupation with the sex drive, and the use of this drive for gain that is only material, and how this stunts any greater growth of that society and its individuals. A hard film to watch because of the flicker format. Sound is on cassette, or any available soundtrack/sound/music can be used. The film is more experiment and art and an attempt at feminist statement than it is documentary.

1985, 16mm, color/so (sound on cassette), 25m, \$40



**Purple Pirate Blues** by Kon Petrochuk

### Andros Diode

A film about a specific place, an island, and fragments of images that serve as fragments of memory. A comparison is made between the types of images recorded after a two year break in filming. Generally, the images break down into mystical and pragmatic.

16mm, color/so, 15m, \$25

### Park

A pretty film about the Cleveland Metropolitan Parks. Using a variety of techniques such as pixilation, jump-cuts, and time sequencing, this film shows people using the park and what they see as they escape from the city to nature.

16mm, color/so, 15m, \$20

### Pierce, J. Leighton

#### Not Much Time

A bank robbery repeats several times, each time within a different context and from a different point of view. Is there a double-cross? Why are the passersby so calm? The audience must reconstruct the event and assume the role of detective in this mystery of narrative space.

Awards: Atlanta/Image Festival, Award for Creative Excellence, 1984; Best of Expo, N.Y. Independent Filmmakers Expo, 1983; Ann Arbor Film Festival, Cash Award, 1985; Sinking Creek Film Celebration, Cash Award, 1983; Bucks County Film Festival, Cash Award, 1983.

1982, 16mm, color/so, 7.5m, \$15

#### The Miracle Of Change

Taking place totally in a laundromat, this film is an exploration of territoriality, paranoia and voyeurism. The space itself exerts an oppressive force on the



**Andros Diode** by Kon Petrochuk

characters as they strive to define and maintain their individual semi-private spaces in an essentially public place. The watched and the watcher are constantly shifting roles in a "hand-off" of the point of view.

Shown: Ann Arbor Tour, 1984.

1984, 16mm, color/so, 6.5m, \$15

#### These Are The Directions I Give To A Stranger

The old man circles outside, looking for water with a dousing rod; the young woman circles inside, moving through a labyrinthlike house, dimly lit, all rooms connecting. Sometimes she is a narrator, existing both outside the film space and within it. The premise for this film is based on the conflict between what is inside and what is outside. It is an exploration of the windows between imagination and reality. The woman is looking for something; the old man thinks he knows what it is.

"A brilliant film."—R. Wm. Rowley, Athens Film Festival Juror

"Images never what they seem, and always more than that...a unique and powerful vision."—Karen Nulf, Athens Film Festival Juror

Awards: Athens Film Festival, 1985; Bucks County Film Festival, 1984. Shown: Ann Arbor

Film Festival, 1985; N.Y. Independent Film Expo, 1985.

1984, 16mm, color/so, 14.5m, \$30

### Red Swing

A film about subjective experience. This film should be viewed as one would look at a painter or listen to a symphony. A dynamically quiet mood is created by the interplay between the densely structured sound track and complex figure/ground relationships in the images. The subjective point of view of a porch swing through a partially opened door is the image to which we constantly return as the tonic, the drone that is always present but not always perceived.

Awards: Atlanta/Image Film Festival, 1987; Sinking Creek Film Festival, 1987. Shown: Humboldt Film Festival, 1987; Athens Film Festival, 1987.

1986, 16mm, color/so, 8m, \$20

### Pitt, Suzan

#### Crocus

"Figures and objects in (Suzan Pitt) Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings—but it is clearly Kraning's world. Her film CROCUS is about the artist's family life—giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths, birds, flowers, and vegetables—including a huge cabbage—float through the room and out the window."—Philip Larson, Curator, Walker Art Center, Minneapolis, Minn.



"...the quality of imagination suggested by the images is individual and very lovely."—Roger Greenspun, *New York Times*

"A charming seven-minute animated fantasy about sex and marriage and motherhood."

—*Saturday Review*

"CROCUS is a sophisticated fantasy, which provides a parade of images as a man and woman make love—her style is amusing and very much her own, with many surprising and delicious touches."—P.K., *San Francisco Chronicle*

"A Baroque saga of marital sex."—*The Real Paper*, Boston.

1971, 16mm, color/so, 7m, \$12

## Cels

"Suzan Pitt (Kraning), whose childlike visions of winged creatures flitting through a bedroom was seen here two years ago in CROCUS, has in CELS offered her own answer to the Yellow Ball anthologies: as a typewriter clacks on the soundtrack, the camera seems to be tracking along a row of garage doors, each of which rolls up to reveal a different world—diced paper rain falling, paper grass, real children interacting, strange flying objects, wiggling worms, a cityscape."—Edgar Daniels, *Filmmakers Newsletter*, Ann Arbor Film Festival

"One of the truly imaginative short animated films."—Bruce Rubin, Film Curator, Whitney Museum of American Art, N.Y.

"CELS is a six-minute series of vignettes made with students at Minneapolis College of Art and Design...drawings of room-like spaces with heavy doors that trundle up and down to the sound of a typewriter. As each door opens, it reveals a partial thought in a series of film experiences: a spool unwinding, a guitar playing itself, a chase into infinity..."—*Minneapolis Tribune*

Awards: International Association of Film Animation (ASIFA-EAST), N.Y., 1972; Ann Arbor Film Festival, 1973.

1972, 16mm, color/so, 6m, \$10

## A City Trip

"Ms. Kraning taught children film animation in Minneapolis—one of the films she shows was made by her young students. In its naivete lies its charm. The children provide the sound effects for racing automobiles, comments on a house on fire and dialogue for the scene of a bank robbery. It is a gem, three minutes long, called A CITY TRIP."—P.K., *San Francisco Chronicle*

Shown: International Short Film Festival, Oberhausen, 1973; New American Filmmakers Series, Whitney Museum, N.Y., 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974.

1972, 16mm, color/so, 3m, \$5

## Jefferson Circus Songs

"JEFFERSON CIRCUS SONGS alternates and sometimes combines lifesize cardboard animations with live performances by children and the effect is entirely unified and delightful."—Edgar Daniels, *Filmmakers Newsletter*

"Suzan Pitt (Kraning)'s films possess an absolutely cosmic sense of patience, of things happening at their own speed and with their own logic. Made with children, JEFFERSON CIRCUS SONGS is a string of puzzling little episodes, some using cut-out animation, some featuring a pixilated cast clad in mopet wigs with stockings stretched over their faces. After its screening at the 1973 New York Filmmaker's Expo, critic Rex Reed noted that 'most of it is quite sophisticated and brilliant. It's likeable because it's perfect for what it is—a fantasy—and such things, if done

well and with talent and vision, need no outside logic...like looking into a Faberge egg.'"—Ron Epple, *Media and Methods*

Awards: New York Independent Filmmakers Exposition, Prize, 1973; Sinking Creek Film Celebration, 1974; Ann Arbor Film Festival, 1975. Shown: "Inside Women," Film Forum, N.Y., 1974; Festival de Films Americains, Centre Culturel Americain, Paris, 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974; "New Directors—New Films," Museum of Modern Art, N.Y.

1973, 16mm, color/so, 20m, \$30

## Whitney Commercial

An animated film commissioned by the Whitney Museum, New York to gain support for their film program, the "New American Filmmakers Series."

"WHITNEY COMMERCIAL and the erotic CROCUS were, with FRANK FILM, the surprises from the U.S.A. Suzan Pitt (Kraning) does very colorful, naive-looking drawings with heavy outlines. Her movements have a touch of hesitancy that makes for atmosphere and suspense."—Nino Winstock, *Graphis*, Annecy International Festival of Animated Films

Shown: International Short Film Festival, Oberhausen, 1973; International Festival of Animated Films, Annecy, France, 1973; Midwest Film Festival, 1973; International Festival of Animated Films, Zagreb, Yugoslavia, 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974; "Lucca 10"—International Exhibition of Animated Films, Rome, 1974.

1973, 16mm, color/so, 2.5m, \$5

## Bowl, Theatre, Garden, Marble Game

Four animated anecdotes and a squeaky violin—a selection of visual surprises.

"—A line drawing of a wooden board with 30 holes. A pink hand comes into the frame and deposits marbles, slowly, one by one, in the first row of five holes, then withdraws. A moment later it returns, deposits more marbles in the next five holes, and so on. You wait for the 'catch,' the exception that will break the spell and make it all humorous in some way, but it never comes. The hand deposits the last marble and 'exits' frame right, like some profoundly unknowable god, having performed a miracle too simple to grasp.

"—A patch of ground. Suddenly asparagus-like stalks emerge and begin to wave in the wind; slowly they metamorphose into penises, still waving in the wind—A 'garden of delights.'

"The animator is Suzan Pitt (Kraning), one of the best new American filmmakers in the medium. Kraning puts the handmade quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings... The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature."—Chuck Kraemer, *The Real Paper*, Boston.

1975, 16mm, color/so, 7m, \$12

## Plays, Dana

### Arrow Creek

In this film the cowboys are the Indians. An audio/visual poetic documentary of the Crow Indians of Montana.



## Plays

Award: San Francisco Art Institute Film Festival, 1978.  
Shown: Ann Arbor Film Festival; American Indian Film Festival.

1978, 16mm, color/so,  
6m, \$15

## Grain Graphics

"One other entirely 'structural' film is GRAIN GRAPHICS, which begins with two frames of a film strip, one above the other, occupying the middle of the screen, flanked by two vertical filmstrips with smaller frames. In grainy negative, a small number of figures interact in various ways in each of the frames. Gradually, as if the camera were drawing away, this pattern grows smaller and its units increase correspondingly in number, until at the end there appear to be hundreds of rectangles, all with figures busy in motion."—Edgar Daniels, *Film-makers Monthly*

Awards: San Francisco Art Institute Film Festival, First Prize, 1978; Sinking Creek Film Celebration. Shown: N.Y. Experimental Film Workshop.

1978, 16mm, color/so,  
5m, \$15

## Across The Border

The film is a collage of found footage, and documentary images, radio Spanish/English tracks and commentary by Philippe Bourgois, Stanford anthropologist trapped in an offensive by U.S.-backed Salvadoran Military Forces. The film's position against U.S. intervention in the third world is stated in graphic visuals that employ techniques of optical printing animation.

Awards: Santa Fe Winter Film Expo, First Prize, Experimental category, 1983; Houston International Film Festival, Bronze Award; Universiade International Film Festival, First Prize, Experimental category; Ann Arbor Film Festival. Shown: Edinburgh International Film Festival;

Women in the Director's Chair Festival; Baltimore International Film Festival; Anti-WWIII Festival, San Francisco, Bay Area Showcase, San Francisco

1982, 16mm, color/so,  
8m, \$20

## Don't Means Do

Part dramatic narrative, part improvisation, DON'T MEANS DO explores the personalities and relationships of two young girls, and someone they meet while out walking. It is a picture of a simple and genuine encounter, in the light of a gentle summer afternoon, between the moods of child and adult.

Awards: San Francisco Art Institute Film Festival. Shown: Humboldt State University; Women's Film Festival; Ann Arbor Film Festival.

1983, 16mm, color/so,  
9m, \$20

## Sibling Arrival

A coarse but intimate documentary of birth. The eight-year-old sibling is heard but not seen as she watches and reacts to her brother being born.

1984, 16mm, b&w/so,  
3m, \$10

## Via Rio

Composed of personal images and a monolog of Lilian, a Brazilian woman telling a story about her mother's affairs, her father's resentment, her brother and the death of her father. The film's characters have a changing role in relation to the narrative. An interior/exterior motif is apparent in this film, in both the visuals and the concepts.

Award: Ann Arbor Film Festival. Shown: Kokousai Theatre, San Francisco; No Nothing Cinema, San Francisco; Humboldt State University.

1985, 16mm, color/so,  
7m, \$20

## Quinn, Mike

### El Kinko

A cinematic reconstruction of a nightmare inspired by Max Fleischer's 1936 cartoon: "Popeye Meets Sinbad the Sailor." With Richard Blakely.

1977, 16mm, b&w/so,  
5m, \$10

### Shirley Hall Studio

Flashes from the past. A make-shift film studio in a condemned building. Outtakes from forgotten films, Scanlon and Clark perform at the 1978 party, the building being torn down in 1980.

1975-80, 16mm, b&w/so,  
6m, \$10

### Popcorn Trailers

If you sell popcorn at your screenings, here's a reel for you. Short generic film spoofs involving Gangsters, Phillip Marlow, a Red Neck Bar, and the Popcorn Eating Championship of the World.

1977-80, 16mm,  
b&w/color/so, 6m, \$10

### Grand Canyon Mule Rides

What you need to know to take a mule ride in Grand Canyon National Park. Shows Grand Canyon through the seasons. A film made with Nancy Rose. Music: "The Grand Canyon Breakdown" by Geoffrey Webster and performed by John Hickman, Geoffrey Webster, Steve Vance and Catfish Bates.

1980, 16mm, color/so,  
7.5m, \$8

### Going' To A Party

A black and white Horror-Fantasy that takes place at an inner-city costume ball. Have you ever been to a party where you felt completely lost in the crowd? A "Punk" film with garage band rock 'n' roll.

With Stanley Edwards, Larry Evans.

1980, 16mm, b&w/so,  
17m, \$20

### Better

Phoenix, Arizona rock and roll band Blue Shoes perform their hit single "Better." When they came on stage with those skinny black ties we decided to film this thing so that it looked like 1963.

1980, 16mm, b&w/so,  
4.5m, \$8

### Start Day Song

Red Alert performs their last cover as Blue Shoes: "Startin' the Day With a Song," featuring Jim Allen on drums.

"It was nice to see Peggy Murphy back in Tucson once again over at Nino's. The vivacious and overly energetic brunette is a bundle of natural speed as she 'pogos,' 'mash potatoes' and invents new moves on the spot; all this while singing lead vocals."—*Tucson Newsreal*

"Red Alert is not a Communist Conspiracy. Not even a crew of aspiring anarchists, pyromaniacs or in-home smoke detector salespersons. No, Red Alert is what they call a Fun Group. Not the party animal, drug-busting, hotel-destroying, criminally insane kind of fun band so common in the world of rock 'n' roll living. No, what we're dealing with here is a somewhat more subtle sense of fun. A band with a keen understanding of the simple everyday amusements in this existence." —Jim Magahern, *Phoenix New Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/so,  
3m, \$8



## Ralph Records

### Third Reich And Roll

- Q. What is Ralph Records?  
 A. They make those awful weird records.  
 Q. Why are they weird?  
 A. Those stupid Residents started Ralph, they're really sick.  
 Q. What are the Residents?  
 A. "The Residents not only exemplify the so-called underground, they are it. Period. There is much more to the Residents than meets the ear." (Heavy Metal)  
 Q. What is a RALPHFILM?  
 A. I don't like them either, they make me feel weird.

Starring The Residents. Directed by The Residents.

See the first filmed performance by the mysterious Residents, featuring Klansmen in newspaper suits and pixilated spaceship-shopping carts, with a medley of the Residents' inimitably demented renditions of "Land of a Thousand Dances" and "Wipeout."

"...far beyond far out..."—*Oakland Tribune*

1977, 16mm, color/so, 5m, \$10

### Hello Skinny

Starring The Residents and Brigit Terris. Directed by Graeme Whifler.

The Residents perform the title song while anthropomorphic Skinny explores the nightscape of some future or parallel world of deserted industrial zones in collages of black and white photos and color live action shots.

"...a film that I want to see 10 or 20 times and you will too if you love The Residents."  
 —*Damage* magazine

1980, 16mm, color/so, 5m, \$10

### One Minute Movies

Starring the Residents. Directed by Graeme Whifler and The Residents.

Something for everybody! Four individual one minute movies canvas the Residential spectrum.

"The Residents specialize in cultural sabotage, sonic rearrangement, cryptic capers. They are (at the same time) very funny and very scary."—*London's Sounds* magazine.

1980, 16mm, color/so, 5m, \$10

### Man In The Dark Sedan

Starring Snakefinger. Directed by Graeme Whifler.

Rolling down a deserted road in a battered old sedan pulled by minions, Snakefinger performs "Man in the Dark Sedan." Lush rural landscapes combine with startling nature photography.

"The highlight was the film MAN IN THE DARK SEDAN, best described as a mix of Bosch and Castro fed through Fellini." —*Sounds* magazine

1980, 16mm, color/so, 5m, \$10

### Why Are We Here

Starring MX-80 Sound. Directed by Graeme Whifler.

Dream sequence of a garage band working hard, an endless processional through a wet steamy bunker. Poetic soft impressionistic imagery collide with the savage musical pleading, "Why are we here?"

1981, 16mm, color/so, 3m, \$10

### Jinx

Starring Tuxedomoon. Directed by Graeme Whifler.

Delivered in operatic style, this film deals with hard day-to-day issues affecting us all, from personal hygiene to fire safety.

"A provocative statement on moral decay (and tooth decay) and general insanity in our society. Tuxedomoon's rather ribald sense of humor nicely leavens the seriousness of the theme. Asks the musical question, 'How is it we live dying to die?' "—*Record World*

1981, 16mm, color/so, 4m, \$10

### The Evening's Young

From Switzerland, an avant-garde work using highly sophisticated visual effects, features Yello, that country's leading New Wave Band. Filmmaker Dieter Meier is also a member of the band. This work is a real visual treat.

16mm, color/so, 3.5m, \$10

### Songs For Swinging Larvae

A child's perverse fantasy about escaping from his mother becomes reality and then a nightmare in this brilliantly acted and staged film from the creator of HELLO SKINNY and THE RESIDENTS' ONE MINUTE MOVIES. Entertaining and scary. Music is by the band Renaldo and the Loaf.

16mm, color/so, 6m, \$10

**Special Package:** EIGHT FILMS BY RALPH RECORDS Includes: THIRD REICH AND ROLL, HELLO SKINNY, ONE MINUTE MOVIES, MAN IN THE DARK SEDAN, WHY ARE WE HERE, JINX, THE EVENING'S YOUNG and SONGS FOR SWINGING LARVAE

16mm, color/so, 34m, \$60

### Ranberg, Robert

#### William B. Ide

Narrated by Lee Craig, music by William Burk, Ide Adobe dedication address by Joseph R. Knowland Sr. Introduced by the Honorable Curtiss E. Wetter,

Judge Superior Court CA. Written, photographed, and edited by Robert Ranberg.

A brief account of events leading to the bear flag revolt and the story of "William B. Ide," first and only president of the Bear Flag Republic of California, 1846.

"A well made film, it would be of interest to anybody concerned with the story of California." —1973 Christ Church International Film Festival, New Zealand

16mm, color/b&w/so, 15m, \$20

### Rayher, Robert

#### A Man In The Box

"Tracing his artistic roots to three significant influences (Brakhage, Snow and Cage), Robert Rayher has developed a style which is both sensual and minimalistic, rigorous and aleatory, abstract and concrete." —Bruce Jenkins, Film Programmer, Media Study/Bufalo, 1980

Rather than looking outward, and creating a spherical universe around itself (e.g. Michael Snow's LA REGION CENTRALE), the camera in A MAN IN THE BOX is introspective, defining itself by how it "sees the world"; it never sees anything but itself. A MAN IN THE BOX is a camera's photographic memory, trying to focus in upon its own image.

Dedicated to Bill Wees, my eyes' mentor.

See projection instructions in film can.

Other distribution: Film-Makers' Cooperative, N.Y.; La Cooperative des Cineastes Independent, Montreal.

1977-1978, 16mm, color/si, 8m, \$10

### One 1978

An abstract film centering on color and form—colorfield.

1978, Reg. 8mm, color/si, 12m, \$10



## Rayher

### Persistence

Persistence of vision, stillness and motion and quality of blackness.

1978, 8mm, color/si,  
3m, \$3

### Still Life No. 1: Cherries

On first screening it should be seen at sound speed, thereafter at either sound or silent, to be determined by tossing a coin: heads is silent, tails sound speed. A meditation piece. Close-up of bing cherries being pitted. Action seen again. Itself seen. Seen twice or more/Ha!/Each/Round/Red/Is/yet/Solid.

1978, 16mm, color/si,  
6.5m, \$10

### Palimpsest & Palimpsest II

A pure celluloid sculpture: a re-prepared surface.

*Note:* This is a double projection piece. Contact Canyon Cinema for details.

1979, 16mm & 8mm,  
color/b&w/so, 4m, \$16

### Still Motion

Produced by Robert Rayher, conceived and realized by Catherine Campbell.

"...I was just trying to get the cold clean desolate things of March."—C.C.

Wood into stone before my very eyes.

1979, 8mm, color/si,  
3m, \$3

### Eclipse: Still Life No. 3

Aesthetic by Hosea Hirata. The wording of things; the thinging of words; emerging, together.

1980, 16mm, color/so,  
2m, \$8

### Eureka

Have you ever watched the top of a tall building as clouds passed over it and felt it/you falling? A "dance/proprioceptive" film. The circular path held (off/thru within).

1980, 16mm, color/so,  
5m, \$12

### Letter To A Long Lost Friend

Sound by William S. New.

The processes of memory bringing forth, after. American retreat. "An image I can live with." The arc and shadow of time.

Projection note: toss two coins. Two heads: project silent. Two tails: project with lamp off (sound only). One head and one tail: project with both sound and picture.

1980, 16mm, color/so,  
8m, \$20

### Palimpsest III

Calligraphy and the silver screen. Toss coin: heads, silent speed; tails, sound speed.

1980, 16mm, b&w/so,  
3m, \$10

### Yelling Fire

Thanks to William S. New, Brad New, Shiube Shiube and Leah Chow for appearing on the sound track.

All existence as displacement, as displacement: violence. The rhythming of simple existence.

Shown: San Francisco Art Institute Film Festival, 1981.

1980, 16mm, color/so,  
5m, \$12

### Eclipsed: Still Life No. 4

Conceived and realized by Robert Rayher. Sound Edit: Robert Rayher. Music: ©1985 Yearwood/CAPAC.

ECLIPSED...is a structured journey through the territory of audio and visual overtones. Color flows creep up the screen, replaced instantaneously by other flows and flares of color. On the sound track we hear a prepared piano piece which draws the ear into the intense and elongated space of dense and powerful, yet subtle and ethereal, overtones.

"One perception must immediately and directly lead to a further perception."—Charles Olson

1985, 16mm, b&w/color/so,  
8m, \$20

### Traces

TRACES synthesizes two trains of cinematic thought—the imagist/poetic/abstract tradition and the conceptual/critical tradition—to create a formal yet lyrical work which traces the story of light coursing through the world. Inherent in the methodology of this film is a critique of media representations of life and light. Therefore TRACES is a composite, a setting one beside another of different kinds of representations: abstract, documentary, narrative and poetic. This setting side-by-side allows the spectator both the pleasure of engaging in the movement and development of the film and at the same time a critical purchase from which to assess the quality and deep seated intent (values) inherent in any of the individual representations. This movement from form to form is the overall shape of the film and the focus of its meaning.

Thus TRACES is a dynamic, rushing movement through many different models of filmmaking which opens out into a heterogeneous simultaneous critique of personal and social vision.

*Special Projection Notes:* Project at 24 fps. Project Reel Two through to the end of the Tail Academy Leader. There is a brief image at the end of the Tail Academy Leader of Reel Two which is an integral part of the film. Please do not be fooled by the false ending which is very near the end of the film.

1985, 16mm, b&w/color/si,  
63m, \$100

### Razutis, Al

#### 98.3 KHZ: (Bridge At Electrical Storm)

A super-8 film shot at 60mph on a San Francisco bridge is processed through a video synthesizer to produce imagery "inherently different from film in terms of texture, dynamics and colour." The filmmaker's "testament to the coming of the electrical age" is a brilliant example of a West Coast technology that is changing the language of film.

Award: Grenoble Film Festival, 1978.

1966-1973, 16mm, color/so,  
12m, \$25

#### Lumiere's Train (Arriving At The Station)

The subject of this film-essay is cinema itself: an apparatus of representation, wherein fact and fiction are recreated. As such, the pro-filmic facts are necessarily drawn from two of cinema's "pioneers": Louis Lumiere and Abel Gance, with additional material provided from a Warner Bros. featurette. The exposition and form of the film is closely tied to the tradition of cine-structural poems which foreground the actual materials of the medium (light, dark, form as shadow-projection of the cinematic apparatus). Using alternations between positive and negative, the film chronicles, in a highly kinetic/poetic manner, the coming to life (of the apparatus)



and the birth of documentary and narrative fiction forms (complete with disasters). Towards this purpose, an expanding narrative—a play on the title itself—and the shifting conditions of synchronous and asynchronous sound/image are used.

Awards: Ann Arbor Film Festival; Kent State University Film Festival, 1982; Baltimore International Film Festival, Honorable Mention, 1982. Shown: Canadian Images Festival, 1980; San Francisco Art Institute Film Festival; Oberhausen Film Festival, 1982.

1979, 16mm, b&w/so, 9m, \$20

### Melies Catalog

...presents the mythic iconography of Melies' work, a grab-bag of magician's surprises, dream-like terrain, a cornucopia of players that proceed from the imagination of that "magician" of cinema—announced as it were by the opening motif: "the expanding head." These incidents are presented/framed within the graphic forms of burning frames, each image-shot erupting and displaced by the following shot. It is an essay featuring discontinuity and surprise.

1973, 16mm, color/si, 8m (not available separately; see below)

### Sequels In Transfigured Time

SEQUELS IN TRANSFIGURED TIME is a transformation of footage from Melies' films and is a tribute to the man who first saw film as a means of traveling to the Moon. SEQUELS...presents us first, in silence, with still blue images—abstractions like frost on a winter window. The images suddenly begin to move and we realize that we have been looking at the texture of the emulsion in a frame of a Melies film. A verbal tribute runs through the film first as a sub-title and secondly as narration. The film is a trans-

formation of Melies' magic by the filmmaker with color and step-printing into a celebration of cinema.

Awards: Ann Arbor Film Festival, 1978; Kent State University Film Festival, 1978; North-West Film and Video Festival, Honorable Mention, 1979.

1976, 16mm, color/so, 12m, \$25

### Ghost: Image

The fourth in the series VISUAL ESSAYS on the origins of film, GHOST: IMAGE examines image psychology and a poetic tradition that encompasses surrealism, German expressionism, and horror. Utilizing film clips and mirror-image techniques and drawing on the works of Bunuel, Dali, Dulac, Cocteau, Richter, Gance, etc., the film reconstructs the fragmented "imaginary" of the surrealist-horror tradition.

1976-1979, 16mm, b&w/color/so, 11m, \$20

### For Artaud

An essay on expressionism and the tradition of Gothic horror. It brings to mind humanity caught between notions of absolutes, evils of monstrous proportions, classicism and questions of individualization. Artaud, though a figure indirectly associated with film history, is suggested in this essay as *prima provocateur* in the collision between classicism (the "greek chorus") and romantic expressionism. Dreyer's PASSION OF JOAN OF ARC serves to set the stage for this "inquisition."

1982, color/so, 10m, not available separately; see below

### Storming The Winter Palace

The last essay on Eisenstein, montage, and the dialectics of film form/content.

1984, 16mm, color/so, 15m, not available separately; see below

### Visual Essays: Origins Of Film

(See above for descriptions of individual films).

*Includes:* LUMIERE'S TRAIN, MELIES CATALOG, SEQUELS IN TRANSFIGURED TIME, GHOST: IMAGE, FOR ARTAUD and STORMING THE WINTER PALACE

These essays on film/image history attempt to reconstruct the vision of cinematic creation occurring in the minds of cinema's "primitives"; together they comprise a critical/structural investigation of silent cinema. I thought it necessary to engage the original film texts by creating a process of "discovery" wherein the viewer could partake in the "myth of creation" without being encumbered by the full questions of ideological significance, historical placement, and authorship.

1973-1984, 16mm, b&w/color/so, 65m, \$100

Other distribution: Canadian Film-makers Distribution Centre, Ontario

### The Wasteland And Other Stories

THE WASTELAND...is perceptual "relativity" at 60 miles an hour..

1976-1979, 14m, not available separately; see below

### Motel Row

1978, 15m, not available separately; see below

### A Message From Our Sponsor

"The filmmaker presents us with an image of late 20th century image production run wild. Taking his cue from John Berger's analysis of sexism in advertising (*Ways of Seeing*), as well as from the study of cinematic signs and codes, he creates an ironic collage of overt and subliminal messages. 'It sure doesn't close like it used to,' a commercial voice at one point tells us about a zipper; perhaps that's because the filmmaker has stuffed in all the missing signifiers, made blatant what advertising implies but never shows. Opposing the 'synchronic signifier' and its timeless world of idealized consumerism is the diachronic signified, a world of becoming, of real people in dialectical conflict who nevertheless are increasingly being defined by the signifiers of a materialistic world economy, which the filmmaker lists as 'sex, violence, truth and lies, and just about anything else that will sell.' (This is the film banned by the Ontario censor board and subsequently deleted by the National Gallery from its 4th Canadian Filmmakers program without even the shadow of a defense. After a general boycott by the other filmmakers in the program, the National Gallery reinstated MESSAGE...)" —Tony Reif, *Cineworks*

1979, 9m, not available separately; see below

### The Wildwest Show

This film retells a "day in the life" of "Television City"—an urban landscape that features the most exaggerated moments of Western history iconically portrayed in large billboards. The main vehicle for the narrative is the game show format, where players attempt to surmise whether the question posed is "True" or "False." We hear...audience



## Razutis

reactions, sound effects, urban noise; we witness a visual panorama...that includes stunt footage, science fiction, war, atrocity, natural disasters, news and commercial interruptions. This is a portrait of a society and culture totally dominated by audio and visual messages; it is a rendering of the "ideology of misrepresentation," in which meanings are lost, truths are indistinguishable from lies... The society itself, one could say, has lost—it has lost the sense of meaning, proportion, authenticity. The film itself poses the final question: "Did America really look like this?"

Awards: Ann Arbor Film Festival; Virginia Commonwealth University Film Festival, 1982. Shown: San Francisco Art Institute Film Festival, 1982; Oberhausen Film Festival, 1982.

1980, 16mm, color/so, 12m, \$25

### Amerika: A Sampler Reel

Including: THE WASTELAND, MOTEL ROW, A 5-minute version of THE WILDEST SHOW and A MESSAGE FROM OUR SPONSOR

16mm, color/so, 50m, \$100

A sampler reel containing four fragments/films from the entire composite feature AMERIKA (see below).

Other distribution: Canadian Film-makers Distribution Centre, Ontario

### Amerika

A feature-length experimental film which was created one reel at a time to function as a mosaic that expresses the various sensations, myths, landscapes of the industrialized Western culture... The predominant characteristic of the entire film is that it draws from existing stock-footage archives, the iconography and "memory banks" of media-excessive culture, to locate its subject. The techniques em-

ployed in rendering the various fragments vary from video-synthesis, optical matte effects, audio-synthesis, and time-lapse cinematography, to the more conventional 16mm forms of representation.

"AMERIKA opposes media language with the artist's tools of perception and transformation, which it uses to reveal and challenge mass ideologies. It is about different 'ways of seeing,' not limited by a single political analysis or theory of psychic functioning. Razutis combines textual construction...with formal subversion, subversion of both signification itself and the film styles that determine it. Deconstructing codes specific to cinema along with the ideological context they normally support, he calls into question not only conventional languages of representation but AMERIKA itself as discourse, and the place of the viewer as the subject of that discourse. He displaces corporate media myths with another vision of social reality and the liberating imagination.

(See above for complete descriptions of films).

**Reel 1** (56 minutes): THE CITIES OF EDEN (1976, 8m); SOFTWARE/HEAD TITLE (1972, 3m); VORTEX (1972, 14m); ATOMIC GARDENING (1981, 6m); MOTEL ROW Part 1 (1981, 8m); REFRAIN (1982, 1m); 98.3 KHz (BRIDGE AT ELECTRICAL STORM, Part 1) (1973, 7m); MOTEL ROW Part 2 (1976, 8m).

**Reel 2** (58 minutes): THE WASTELAND AND OTHER STORIES (1976, 15m); REFRAIN (4m); MOTEL ROW Part 3 (1981, 5m); 98.3 KHz (BRIDGE AT ELECTRICAL STORM, Part 2) (1973, 6m); THE WILDEST SHOW (1980, 8m); A MESSAGE FROM OUR SPONSOR (1979, 9m); PHOTO SPOT (1983)

**Reel 3** (56 minutes): EXILES (1983, 10m); THE LONE-SOME DEATH OF LEROY BROWN (1983, 25m); (FIN)\* (1983, 10m); O KANADA (1982, 5m)

1972-1983, 16mm, color/so, 170m, \$200

### On The Problem Of The Autonomy Of Art In Bourgeois Society, Or Splice

Made with Scott Haynes and Doug Chomyn.

On 28 March 1986, the Pacific Cine Centre—as part of National Film Week—hosted a panel presentation on the subject of "Avant-Garde Film Practice." This film is a reconstruction, reinterpretation and representation of this event, featuring (in order of appearance) Maria Insell (moderator), Michael Snow, Patricia Gruben, David Rimmer, Joyce Wieland, Ross McLaren, and Al Razutis.

The first half of the film presents the first five panelists as they offer views on individualism (Snow), "new narrative" (Gruben), eros and aestheticism (Rimmer), and anti-marxism-psychoanalysis-semiotics-audience (Wieland and McLaren). Their presentations are reconstructed within formal devices that arise in the particular film practices of each filmmaker. The second half is devoted to the performance/screening/'direct action' conducted by Razutis which was entitled Splice. This re-creation contains traces of the original film, which was destroyed (except for splices) in the projector bleach bath. It also presents elements of Razutis' performance with a ventriloquists' dummy (the Lacanian 'subject of semiotics') and the concluding graffiti sprayed on one wall of the Cine Centre theatre.

Award: Ann Arbor Film Festival, 1987.

1986, color/so, 23m (inquire for price)

## Reveaux, Anthony

### Peace March

An historical documentary and cinetaph of the American Peace Movement, torn from the great march on New York in 1967 where positive, desperate idealism surged side-by-side with the angry black flags of anarchy and despair. A symbolic evocation of all struggles for peace and self-determination beyond a certain day in a specific city.

"...Anthony Reveaux in his PEACE MARCH has created a new category of historic documentary in working with fast-action 8mm footage (shot in 1967), blown up to 16mm, and masterfully edited and scored." —Standish Lawder, Yale

Award: Douglass College Film Festival, Rutgers. Shown: The Oakland Museum; Short Film Festival, Cracow, Poland.

16mm, color/so, 13m, \$15

## Rimmer, David

### Square Inch Field

Sound: "My Indole Ring."

"In thirteen closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the "Ajna Chakra," Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elements—earth, air, fire, water—metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals and a time-



lapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture—peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity."—Gene Youngblood, *Arts Canada* magazine

Awards: Yale Film Festival, 1969; St. Lawrence Film Festival, 1969.

Other distribution: Canadian Film Co-op.

1968, 16mm, color/so, 12m, \$20

## Migration

Sound: Phil Werren.

"Whereas SQUARE INCH FIELD was composed largely in the camera, Rimmer's next film, MIGRATION, made full use of rear-projection rephotography, stop-framing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of spacetime, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh."—Gene Youngblood, *Arts Canada* magazine

Awards: Vancouver International Film Festival, Best Editing, Best British Columbia Film.

Other distribution: Canadian Film Co-op.

1969, 16mm, color/so, 12m, \$20

## Blue Movie

"Clouds and waves passing over and under hypnotic reductions of elements washing yr eyeballs the rainbow edges are all in yr mind

recommended for seeing"—Freude

"BLUE MOVIE was made for the Intermedia Dome Show where it was projected down onto the muslin surface of Dave Rimmer's geodesic dome. The audience lay on the floor looking up at it, the inside back of each eye finishing the globe."—Gerry Gilbert, *B.C. Monthly Magazine*

1970, 16mm, color/si, 6m (18fps), \$15

## The Dance

Original sound by "My Indole Ring."

"Outrageous."—Standish Lawder

1970, 16mm, b&w/so, 5m, \$15

## Surfacing On The Thames

Credits: David Rimmer.

"SURFACING is a brilliant film which, in its way, belongs in the same class as Snow's WAVELENGTH. I've never seen anything like it. Rimmer rear-projected a 10-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

"SURFACING ON THE THAMES is the ultimate metaphysical movie, the ultimate post-minimal movie, one of the really great constructivist films since WAVELENGTH. It confronts empirically the illusions of space and time in the Cinema and, in my estimation, is at least as important as WAVELENGTH as a statement on the illusionistic nature of cinematic motion."—Gene Youngblood, *Arts Canada Magazine*

Collection: Museum of Modern Art, N.Y. Other distribution: Canadian Film Co-op.

1970, 16mm, color/si, 8m (18fps), \$20

## Variations On A Cellophane Wrapper

Sound: Don Druick.

"...The most exciting non-narrative film I've ever seen. The basic image is a female factory worker unrolling a large sheet of cellophane. The woman waves it out in front of her a few times. The cellophane grows darker each time it is shaken, and as it passes between her face and the camera, it veils her features momentarily. Rimmer begins the film by introducing the eight-second shot as he originally found it; then he starts his variations. First he increases the contrast, reducing the three-dimensional forms to simpler black and white patterns. Then he introduces negative images, a further abstraction away from the original design. As the sound intensifies, he introduces a flicker to heighten the visual excitement. Then he gradually adds color—blue and green at first, building up to a climax with bright flashes of yellow and red. Gongs ring to announce the final sequence in which the images become polarized into grainy outlines, like drawings in white or colored chalk which gradually

disintegrate and disappear. The film resembles a painting floating through time, its subject disappearing and re-emerging in various degrees of abstraction."—Kristina Nordstrom, *Village Voice*

1970, 16mm, color/so, 8m, \$20

## Real Italian Pizza

"Dave Rimmer has quietly placed his camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire... You haven't been to New York till you've seen REAL ITALIAN PIZZA."—Gerry Gilbert, *B.C. Monthly Magazine*

"Taken between September 1970 and May 1971, with the unmoving camera apparently bolted to the window ledge, this film, a ten minute eternity, chronicles what takes place within view of the lens. The backdrop is a typical New York pizza stand, the actors are selected New Yorkers who happened to be there during the half year, the plot is the somewhat sinister aimlessness of life itself."—Donald Ritchie, Museum of Modern Art, N.Y.

Collection: Museum of Modern Art, N.Y.

1971, 16mm, color/so, 12m, \$22

## Seashore

"In SEASHORE, Rimmer also repeats actions to set up a series of rhythmical patterns. The basic image derives from a shot from an old movie depicting women in long dresses standing along the edge of the ocean. Within this eight-second loop, he cut shorter ones, so that the film actually contains loops within loops. For example, the activity of a central group of three women is cut so that the figures repeat certain motions



## Rimmer

over and over again: one woman keeps kicking out her foot, the person in front of her continues touching her hand to her leg, while at the edge of the frame another woman keeps tidying her hair. Rimmer also chose to use the forms of surface imperfections, the scratches and dirt patterns, as bases for his loops. Other ways of stylizing the images include: freezing the frame in which a distinct pattern of dirt appears, contrasting positive and negative images, and reversing the entire picture. At one point the original scene is confronted with its mirror image to create a bilaterally symmetrical pattern." —Kristina Nordstrom, *Village Voice*

1971, 16mm, b&w/si,  
11m, \$20

## Canadian Pacific

"Went to the Single Frame Dance program at Film Forum. I liked two films. One was James Herbert's APALACHEE...the other film I liked was David Rimmer's CANADIAN PACIFIC.

"CANADIAN PACIFIC is a one-shot film, or rather one shot that is made up of a series of slowly dissolved shots done from the same camera angle, same framing, during a period of several weeks. Camera frames a window with a railway yard in the foreground, a bay in the space behind it, and misty mountains in the extreme distance (top part of picture). Trains occasionally pass by in the foreground. Huge ships move across the bay. Blue mists hover over the mountain heads. Very impeccably executed, very formal film. But its formalism is very unimposing, like in a Hudson School painting. I'm looking forward to seeing it again."

—Jonas Mekas, *Village Voice*

1974, 16mm, color/si,  
11m, \$22

## Al Neil: A Portrait

"In certain ways, AL NEIL: A PORTRAIT seems to summarize all of David Rimmer's previous work. At the same time, it is quite strikingly different from any film that, to my knowledge, he has made in the past. This possible paradox may be resolved by suggesting that the ostensible subject of the film, jazz musician Al Neil, is the living embodiment of Rimmer's own wide-ranging cerebral explorations. As a result, the filming of this subject, this remarkable human being, has jettisoned Rimmer's work to a new plateau. In this sense, AL NEIL: A PORTRAIT is clearly a landmark, both for Rimmer's filmmaking and for alternative Canadian cinema..."

"AL NEIL: A PORTRAIT is the most intricate, powerful and personally rewarding film I have seen in years. Unfortunately, this is only a review. A beautifully complex work like this film deserves a full critical response as impassioned and intelligent as the work itself."—Joyce Nelson

Other distribution: Canadian Film-makers Distribution Centre.

1981, 16mm, color/so,  
40m, \$85

## Ringo, David

### Balcones One

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Sound track is two sections from the work "Poeme Electronique" by Edgar Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

16mm, b&w/so, 6m, \$6

## March On The Pentagon

On October 21, 1967 over 100,000 people came to Washington, D.C. to oppose the war in Vietnam. The rally assembled in front of the Washington Monument, then marched to the Pentagon. There they were met by U.S. troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstrations, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

MARCH ON THE PENTAGON is neither a news-film, a propaganda piece, or an objective analysis. It is a "documentary" in the broadest sense—a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Award: Yale Film Festival, 1968.

16mm, b&w/so, 21m, \$20

## Mindscape No. 1

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

16mm, b&w/so, 2.5m, \$3

## Mindscape No. 2

On its surface a simple film, a flow of images.

The MINDSCAPE series, of which two are completed and others remain to be finished, is an experiment in a kind of

"diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind—in that sense a private film not meant to communicate, but No. 1 succeeds (almost too well) in communicating a mood, and No. 2 does also, but in an evocative way, like a short poem, which must be looked at again and again.

16mm, color/so, 3m, \$3

## 2616

An old house in a student ghetto in Austin, Texas. A five-minute walk from the tower where Charles Whitman started shooting people one day; a few hours drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking lot, and the people who lived there are scattered in every sense.

**Note:** Not all projectors will show sound at 16 fps (silent speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24 fps (normal sound speed), since neither picture nor sound would function properly.

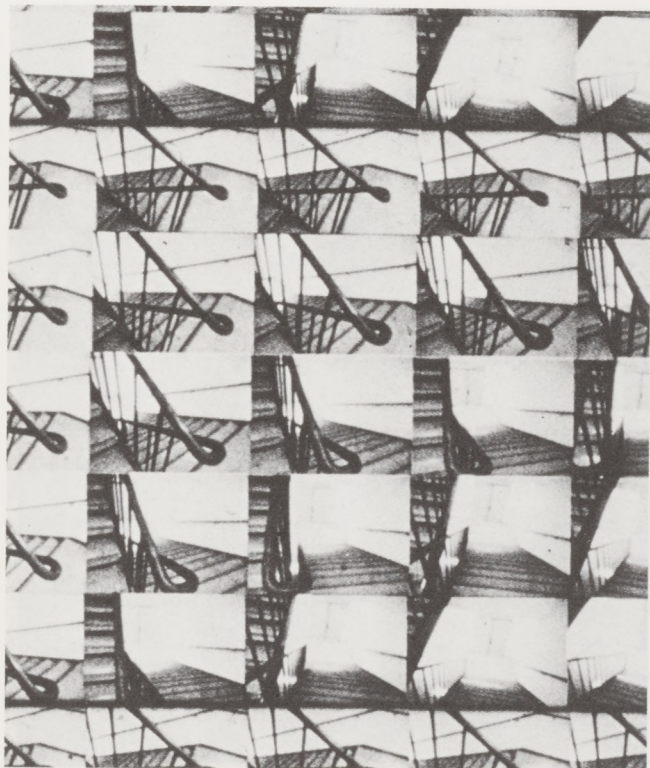
16mm, b&w/so, 2.5m  
(16fps), \$3

## Zen Guts

A film-painting by Henry Yeaton. Production by D. Ringo. Color shapes and textures move with the rhythm of Yugoslav folk-music. A happy film; kids and folkdance freaks will especially like it.

16mm, color/so, 3m, \$3





Analogies by Peter Rose

## Rose, Peter

### Incantation

Using rapidly edited, superimposed images of plants, trees, water, the sun and the moon, INCANTATION weaves a dynamic tapestry of organic forms and textures, combining its images with a fierce rhythmic intensity so as to suggest a kind of natural force. The film was shot entirely in 8mm, in camera, according to a pre-arranged score, and then blown up to 16mm using a home-made optical printer. The accompanying sound track, a chant taken from Islamic liturgy, is breath-based, as is much of the underlying structure of the image, and brings the film into the form of a prayer.

"...massive and lovely..."—Roger Greenspun, *New York Times*

Shown: Ann Arbor Film Festival; Athens Film Festival; Whitney Museum, N.Y.; Museum of

Modern Art, N.Y., circulating collection.

1968-1971, 16mm, color/so, 8.5m, \$20

### Chambers Of The Fire Dream

Originally undertaken as a portrait of Graham Marks and his work in ceramic sculpture, the film evolved into a meditation on the powers of fire, the nature of the creative act, and the vessels, rooms, and chambers wherein certain transformations take place. The film seeks to provoke a potency, a mystery, by cinematic and poetic means.

"...provocative, surreal meditation..."—*Booklist*

"...a mysterious philosophical work (that asserts) the opaque, magical quality of art..."—Amos Vogel

1975, 16mm, color/so, 8m, \$20

### Study In Diachronic Motion

A first experiment in diachronic motion: the simultaneous presentation of an action from several different perspectives in time.

Shown: International Film Seminars; Museum of Modern Art, N.Y., circulating collection; Museum of Art, Carnegie Institute

1975, 16mm, color/si, 3m, \$15

### Analogies

ANALOGIES consists of a series of simple camera movements that are rendered diachronically—several different aspects of the action are shown on the screen at once using multiple screen structures. By playing with the time delays between these images, new kinds of space, action, gesture, and temporality have been found.

"...a sensuous piece of visual music...staggered imagery in everflowing, Godardian movements, enhanced by sumptuous color and by delayed actions of concentrated rhythmic power."—Amos Vogel

"When Rose fills the screen with twenty-five images, the experience is akin to music. An image ripples across the screen as a theme echoes across the different instruments of a full orchestra, each image an arabesque in a Persian rug."—Noel Carroll, *Soho Weekly News*

Awards: Ann Arbor Film Festival; Athens Film Festival, 2nd Prize; Atlanta Film and Video Festival, 1st Prize; Chicago Film Festival, Bronze Hugo; American Film Festival, "Film as Art."

1977, 16mm, color/so, 14m, \$30



The Man Who Could Not See Far Enough by Peter Rose



Rose

## The man who could not see far enough

THE MAN WHO...uses literary, structural, autobiographical, and performance metaphors to construct a series of tableaux that evoke the act of vision, the limits of perception, and the rapture of space. Spectacular moving multiple images; a physical, almost choreographic sense of camera movement; and massive, resonant sound have inspired critics to call it "stunning" and "hallucinatory." The film ranges in subject from a solar eclipse to an ascent of the Golden Gate Bridge, and moves, in spirit, from the deeply personal to the mythic.

"A powerfully formal, analytic inquiry into the nature of vision and cinema...painfully beautiful images of mysterious events and things that split, multiply, migrate and quiver with a hallucinatory

vibrance...a rich fabric interlacing the metaphysical with the ironical."

—Sally Banes, *Village Voice*

Awards: Festival de la Jeune Cinema, Hyeres, France, Special Jury Prize; Baltimore Film Festival, Director's Prize. Shown: Edinburgh Film Festival; American Film Festival; Oberhausen Film Festival; Melbourne Film Festival.

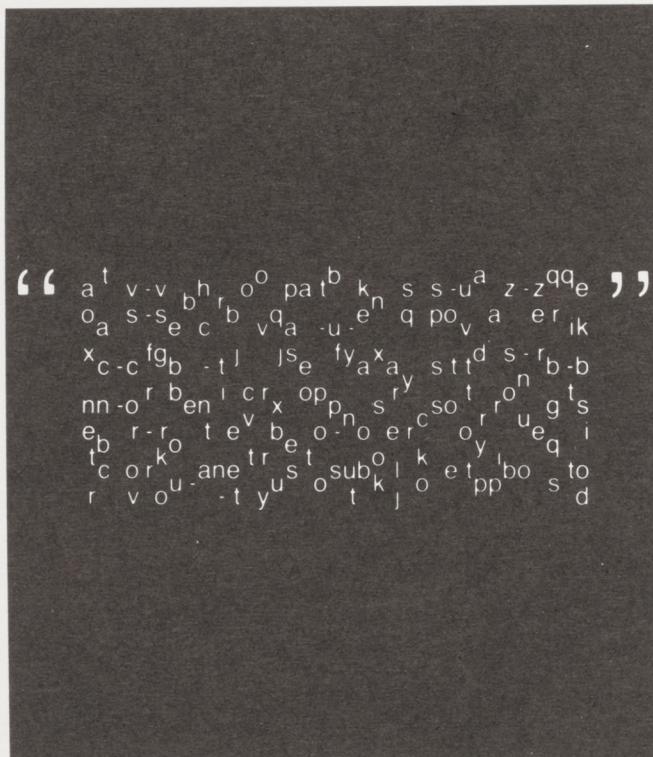
1981, 16mm, color/so, 33m, \$60

## Secondary Currents

SECONDARY CURRENTS is a film about the relationships between the mind and language. Delivered by an improbable narrator who speaks an extended assortment of nonsense, it is an "imageless" film in which the shifting relationships between voice-over commentary and subtitled narration constitute a peculiar duet for voice, thought, speech,



*The Man Who Could Not See Far Enough* by Peter Rose



*Secondary Currents* by Peter Rose

and sound. A kind of comic opera, the film is a dark metaphor for the order and entropy of language.

"Prizbah ke no panz fatundo. Elmo cheshkadashi par lo biorn fatooshka! Como cinquema no delamyero sima disi, si cueja filidistro cuamchano mirichi-vasi komino sano dimensial!"—M'hidradane Vododook

Awards: Athens Film Festival, Golden Athena Award; Baltimore Film Festival, 1st Prize; Three Rivers Arts Festival, 1st Prize. Shown: Montreal Film Festival; Edinburgh Film Festival.

1982, 16mm, b&w/so, 18m, \$30

## SpiritMatters

SPIRITMATTERS is a silent monologue on the simultaneous perception of space and time. The film was constructed without a camera by writing directly on clear celluloid, and then "translated" by refilming the resulting strips on a light table so that they

appear as "subtitles" beneath the original instruction. The film functions as both process and object—an interactive experiment in reading, writing, and seeing.

Shown: Baltimore Film Festival; Ann Arbor Film Festival; Experimental Film Festival

1984, 16mm, color/si, 6m, \$15

## Ross, Rock

### Babuba

An original mambo-rap creation myth of chaos of vacation.

16mm, color/so, 8m, \$35

## Bushes Of The Rhineland

My first educational film.

16mm, color/so, 2m, \$15



## Exclaim Her Limitless Wisdom

Tweaking the nose of the Goddess.

16mm, color/so, 2.5m, \$15

## Go Like This

This is about living fast and dying peacefully.

16mm, b&w/so, 3.5m, \$20

## Just Another Girl

Made for a time capsule.

16mm, color/so, 4.5m, \$20

## M.I.X.S.

Empty and excessive. Requires special glasses.

16mm, color/so, 2.5m, \$25

## Now This

My first symbolic film.

16mm, b&w/so, 3.5m, \$20

## Reternity

Moments chosen for nuclear annihilation...where are you going to run to?

16mm, color/so, 6m, \$20

## Sosome

My first surfing film.

16mm, b&w/so, 6.5m, \$25

## Straight To Hell!

16mm, color/si, 1/2 sec., \$20

## Till My Head Caves In

My first anti-intellectual film

16mm, b&w/so, 5m, \$20

## Vespucciland The Great And Free

A celebration of abandon in the parallel nation.

16mm, color/so, 3m, \$20

## Ryan, Paul

### The Human Body Machine

A film of the San Francisco Dancers Workshop interpreting the Kama Sutra material. An exploration of sensuality and sexuality. Norma is torn between a physical attraction and an intellectual repulsion. The film also confronts our own voyeurism.

"I found it very disturbing..."

"I wish I was there and that body was coming to me..."

"He came across the room like a giant Hippopotamus..."

"...it took me from a strong gut feeling to something much higher..."

16mm, b&w/so, 4m, \$6

### "I Can't Get No..."

Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

The San Francisco Cow Palace Beatles Concert audience juxtaposed with the elders of the city.

Award: Foothill College Film Festival, Second Prize, 1966.

16mm, b&w/so, 4.5m, \$10

### Neither More Nor Less

Directed and photographed by Paul Ryan. Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

16mm, color/so, 12m, \$18

### Wendy

Credits: Music by Dylan.

Four turned-on photographers putting each other on. Banned in Bolinas, California.

16mm, b&w/so, 2.5m, \$5

## Sachs, Lynne

### Still Life With Woman And Four Objects

A film portrait that falls somewhere between a painting and a prose-poem, a study of a woman's daily routines and thoughts via an exploration of her as a character. By interweaving threads of history and fiction, the film is also a tribute to a real woman—Emma Goldman.

1986, 16mm, b&w/so, 4m, \$10

### Following The Object To Its Logical Beginning

Like an animal in one of Eadweard Muybridge's scientific photo experiments, five undramatic moments in a man's life are observed by a woman. A study in visual obsession and a twist on the notion of the "gaze."

1987, 16mm, color/so, 9m, \$15

## Safran, Fred

### Easy Rider

Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

Delicately photographed, precisely edited. Tender, sincere love story of today's generation of American youth. Filmed on location in Lower Manhattan, The East Village, Chinatown, and a very groovy loft. No dialogue. The Story reveals itself through visual images and modern folk music.

"A love story that very effectively sustains its easy romantic theme."—Robert Nelson

"...the favorite film of...the young filmmakers attending the Festival."—*Films in Review*

"...wins the Award of Merit for sustaining the message of Love."—St. Lawrence Film Festival Jury

"...camera work is GREAT, as is the editing, just great."—Gus Wiedl, Director, Intermedia Arts Festival

"EASY RIDER, in the opinion of the judges, was by far the best...for technique and style."

"Watching the reaction of the audience, the scenes with the cat, and the use of the door-knob, can only be described as superb."—Festival Director, Leverett House, Harvard University

Awards: Intermedia Arts Festival, First Prize, 1969. Fourth International Experimental Film Festival, Belgium, 1968. Harvard Film Festival, Film Prize, 1968. San Francisco International Film Festival, 1968.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 32m, \$50

### Kill For Peace

Hardhitting, bizarre vision of the world situation today. The struggle of the forces of Life and Death in the Monkey Jungle.

Shown: Antioch Film Festival, 1969; Harvard Film Festival, 1968; Lewis and Clark Film Festival, 1968.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 2m, \$5

### Love Potion Number Nine

A very funny version of the classic legend of a lovesick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks..."but when I kissed a



## Safran

cop down at 34th and Vine..." and dares to give the answer.

"...a fitfully amusing sight-gag venture..."—*Films in Review*

"Fred Safran, the pre-screening committee loves you..."

"...a laff riot..."—Eldon Dedini, cartoonist.

Award: Foothill Film Festival, Certificate of Merit, 1969. Shown: Monterey and Intermedia Festivals, 1969; Electric Circus, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 6m, \$10

## Paradise Now

A magical trip which considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought

back alive. Come with us on a guided tour through Fun City.

Award: Foothill Film Festival, Certificate of Merit, 1968. Shown: Lewis and Clark Film Festival, 1968; Harvard Film Festival, 1968; Intermedia Arts Festival, 1969.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 10m, \$15

## Stairway To The Stars

In this film version of the Myth of Sisyphus, a Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the Theatre of the Absurd.

"...truly a battle for men's minds."

"...a Brechtian thrust with a von Stroheim insouciance..."

"...redeeming social importance. Press on! We're behind you!"—Eldon Dedini, cartoonist

"...it certainly was among the finest presented..."—Leonard Corren, Festival Coordinator, San Joaquin Film Festival

Awards: Foothill Festival, Certificate of Merit, 1968. Shown: Ann Arbor Film Festival, 1968; San Joaquin Film Festival, 1968; Harvard Film Festival, 1968; Monterey Film Festival, 1969.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 6m, \$10

## Trans-It

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian Flute.

Awards: Foothill Film Festival, Certificate of Merit, 1968. Shown: Harvard Film Festival, 1968; St. Laurence Film Festival, 1968; Ann Arbor Film Festival, 1969; Electric Circus, New York.

Other distribution: Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

16mm, b&w/so, 7m, \$10

## Salvo, Calogero

### La Guajira

Directed and edited by Calogero Salvo. Cinematography: Martin Schaer. Produced by Dennis Schmeichler. In Guajiro and Spanish with English subtitles. Filmed in Colombia and Venezuela.

The Guajiros are a people who have survived in spite of the harsh elements of their desert environment and intervention of outside cultures. Through the centuries, the Guajiros' insight has enabled them to interpret the values and laws of those cultures in order to assure the

perpetuation of their race. In this film, their weaving, pottery, mythology and ancient ceremonies are intermingled with the economic and socio-political realities existing in Latin America today.

Awards: Maracaibo Film Festival, Venezuela: Best Documentary, Best Script, Best Sound, 1984; Merida Film Festival, Venezuela: Best Cinematography, Best Production, 1984; American Film Festival, New York, Finalist, 1985. Shown: American Indian Film Festival; Bay Area Filmmakers Showcase; Pacific Film Archive; Festival de Cine Indigena Latino Americano, Mexico City, 1985.

1984, 16mm, color/so, 58m, \$80

## Three By Three

Directed and edited by Calogero Salvo. Cinematography: Martin Schaer. Music: Frank Harris and Maria Marquez. Produced by Dennis Schmeichler. Starring: Ricardo Isidro, Sharon Sodek and Wes Smith.

THREE BY THREE, set in San Francisco, is an off-beat visual portrait of Ricardo, a gay Cuban refugee, and his two American friends Sharon and Wes. Playing on two levels of consciousness by intertwining reality and illusion, the three characters examine their contrasting backgrounds, attitudes, prejudices and the reality of an uncertain future. The film includes video documents, semi-dramatic sequences and cinema verite.

"Lucid fusion of video and film media."—Michael Neimark

"A visually arresting experimental docudrama."—New York Gay Film Festival

Awards: Ann Arbor Film Festival, Honorable Mention, 1986; Bogota Film Festival, Best Sound. Shown: New York Gay Film Festival, 1986; Firenze Film Festival, 1986; National Film



**La Guajira** by Calogero Salvo



Festival, 1986; Berlin Film Festival, 1987; Sidney International Film Festival; III Festival Internacional de Cinema de Troia, Portugal.

1986, 16mm, color/so, 82m, \$140

## San Francisco Dancers Workshop

(see Anna Halprin)

## Savage, Rob

### Meji

A children's Festival Day in Tokyo. Lots of Nikons with mothers and children in traditional dress. Recommended for Japan freaks only.

16mm, b&w/si, 3.5m (18fps), \$5

### Peking Dates

A unique film expressing relationships between camera and subjects, in which the balance between those watching and those being watched shifts frequently and with unusual power. Filmed in Canton, Peking, and Shanghai, 1978.

16mm, b&w/si, 14m (18fps) \$10

## THREE BITS OF COMIC RELIEF WITHOUT HUMANS:

### A Penguin Comes To Call

Time: hot summer afternoon. Place: a Cape Cod house. Cast: two penguins. Result:

### Bables

Sequel to the famous PENGUIN COMES TO CALL.

### From The Left Side

A study for an animated political satire involving the right and left sides of place settings. This study, which deals mostly with

the romantic frolics of forks, is titillating.

16mm, b&w/si, 3m (18fps), \$5

## Savage-Lee, Caroline

### California Street Steps

This is a lyrical exploration of a space filled with physical oppositions. The horizontal stone staircase, scanned vertically, is juxtaposed with the dark masses of tree trunks and foliage with the camera actively participating in the exploration.

1976, 16mm, b&w/si, 3.5m, \$7

### Channels

This is an explanation of channel changing on a radio with signals interfering with other signals, creating a system of interference patterns that re-assemble the inner impulses of vision.

1976, 16mm, b&w/si, 5m (18fps), \$10

### Voyeur

A film that toys with the illusionistic space and time from a window perspective, allowing events to occur naturally in combination with events, juxtaposed for contrast and comparison.

Produced with assistance from the Louis B. Mayer Foundation.

Award: Ann Arbor Film Festival, 1978.

1977, 16mm, color/si, 7m, \$15

### Light Following Part 1

A procedural exploration of a room using a flash to illuminate a space in fragments of light. It forces the viewer to reconstruct the space by connecting the image-events in time.

Produced with the assistance from the Louis B. Mayer Foundation.

1978, 16mm, b&w/si, 6m, \$12

### Prism

A sketch of prism light moving over surfaces in a room.

1979, S8mm, color/si, 8m, \$10

### Passed

A syncopated chronicle of a trip to New York. This diary was edited in camera and the rhythms created by varying shot duration while traveling in trains, cars, or on foot. It is a moving past/passed.

16mm, color/si, 3m, \$6

### Negative Space

This film deals with spatial concerns—the physical components of a farm in Penn-

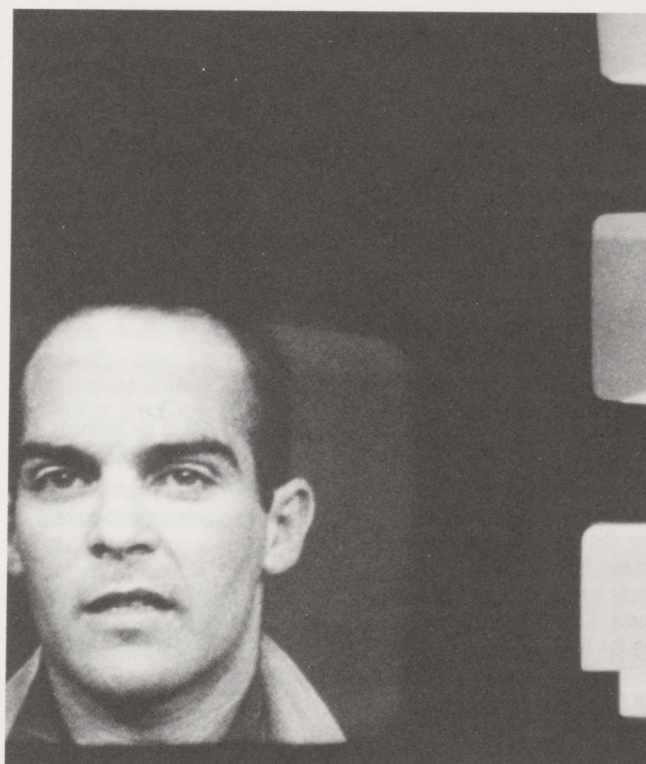
sylvania: the windows, the walls, the barns, the trees, the fences and the space vacillates and undulates fluidly between two and three dimensions with the camera movement guiding and shaping the form of the image.

1987, S8mm, b&w/si, 3m, \$10

## Schaaf, Russell

### Gentle Harvest (Three Personal Views Of Farming)

Directed, photographed and edited by Russell Schaaf. Sound: Ben Pavalon. Production Assistant: Russell Michael Schaaf. Music: Richard Ashley and the Lamoine Valley String Band. The farmers were: the Hannings from Huntsville, Illinois; the Bartletts from Dallas City, Illinois; the Davises from Dallas City, Illinois.



Three By Three by Calogero Salvo



## Schaaf

GENTLE HARVEST deals with three family farmers in west-central Illinois, each of whom farm under 1000 acres of land. During the film, the farmers discuss how they came to settle in Illinois, the problems that have developed from government regulation and programs, and what they feel the future holds for them. They also discuss the importance of the partnership between the husband and the wife, and their hope that they will be able to have something to leave their children.

The film describes farming life through the eyes of farmer families in the region. I didn't want it to be like other contemporary farm films such as COUNTRY that just show suffering. I wanted it to indicate the conflict of love and hate farmers have for their land.

16mm, color/so, 29m, \$20 rental, \$240 sale

Also available in video: VHS or Beta, \$15 sale ¼", \$30

## Released

RELEASED is a short film about a man who was married to a woman he barely knew. They had a child, a son who the man loved more than anything else in the world. One day he was sent overseas to work for a year. While he was overseas the wife fell in love with another man. The wife no longer wanted the child around so she sold him to some people she had never met before. She then wrote the man who was overseas and told him that she was leaving him and that she sold the child. The man returns home. The film will start...four years after he arrived home. The man has been looking for his child for the last two years. The ex-wife has died in a car accident the year before and no one knows where the child is. The man has spent all the money he has on detectives. Alone and out of options he

discusses with his sister the idea of killing himself, so that he can be with his son, or if not with him, he could look out for him and watch him grow. The man kills himself and the sister lets him, for she knows the release of death is the man's only hope.

16mm, color/so, 15m, \$20 rental, \$240 sale

## Schiappacasse, Robert

### Perspectives: A Dance Portrait

PERSPECTIVES is a visual exploration of a dancer in motion, seen from fifteen perspectives simultaneously. The fifteen partial views of the dancer are combined into a grid format to reveal a harmonious and dynamic composite image. Katie Nelson of the Oberlin Dance Collective in San Francisco choreographs and dances for this unusual and striking filmic experiment. For general audiences.

Awards: Ann Arbor Film Festival, 1981; Athens International Film Festival, 1981.

1980, 16mm, color/so, 5m, \$15

## Schneemann, Carolee

### Fuses

Filmed and edited by Schneemann; with herself, James Tenney and Kitch.

"Pornography is an anti-emotional medium, in content and intent, and its lack of emotion renders it wholly ineffective for women. This absence of sensuality is so contrary to female eroticism that pornography becomes, in fact, anti-sexual. Schneemann's film, by contrast, is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meaning as an activity

for herself and, quite accurately, women in general. Significantly, Schneemann conceives the film as shot through the eyes of her cat—the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.

"In her attempt to reproduce the whole visual and tactile experience of lovemaking as a subjective phenomenon, Schneemann spent some three years marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the off chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker. The red heat baked into the emulsion suffuses the film, a concrete emblem of erotic power."—B. Ruby Rich, Chicago Art Institute

Other distribution: Film-Makers' Cooperative, N.Y.

1964-1967, 16mm, color/si, 22m, \$55

## Plumb Line

Breaking down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.

"PLUMB LINE was beautiful, laying everything open even more than FUSES—a very public private film—and as clear as crystal."—David Curtis

Shown: London International Film Festival; Buffalo Women's Film Festival; Whitney Museum of American Art.

1968-1972, 16mm, color/so, 18m, \$45

## Schofill, John Luther

### Die

DIE is a silent meditation on consciousness past death. It is a continuous flow of image uninterrupted by cutting, a tactile and erotic film in which a man knows the earth as lover through a newly-awakened touch, a new multi-layered seeing. It is a mystical document of a peak-experience in life, climaxing in egodeath.

The actor in the film is Charles Mac Dermid, my mentor of that time, now my friend.

Award: University of Santa Clara Film Festival, First Prize, 1968.

1966, 16mm, color/si, 5m, \$6

## Filmpiece For Sunshine

Dedication: To Anger and Sunshine.

FILMPIECE FOR SUNSHINE was begun as a portrait of Steven Sunshine, a young film student, at his invitation. Steven was then 18 to my 25 and living, as misfit as I had been at his age, in a college dormitory. My unexpected return to the environment of my adolescence brought forth a flood of memory strong enough to sustain my first real venture in filmmaking.

Once begun, the film soon transformed itself from portrait to autobiography, and was shaped very much by my obsession with Anger's SCORPIO RISING (image montage and rock music)—and by remark of the narrator in Vladimir Nabokov's novel, Pale Fire: that dormitories are 'bedlams of jungle music.' To be worthy of that inspiration, it took nine months of careful searching to select seven songs (and one fragment)—two years in all to complete the film.

"FILMPIECE FOR SUNSHINE is about the isolation of the adolescent in an anti-life society,



the pointlessness of his existence. He can't get sexual satisfaction, and he can't get any other kind either. He is always in prison and always will be. The woman he longs for is not just a woman of flesh but a higher spiritual freedom and beauty. He longs for beauty in an ugly world.

1966-68, 16mm, color/so, 23m, \$30

## XFilm

Tape composition by William Maraldo.

XFILM is my very personal exploration of film as an abstract, kinetic medium. The film, after many months of experimentation with rhythm and form finally collected and crystallized when I heard Bill Maraldo's unusual electronic tape piece. The opening of XFILM grew from my hearing of that piece, and I still believe that the first five minutes of this film are the most inspired filmmaking I have yet done.

"Through precise manipulation of individual frames and groups of frames, Schofill creates an overwhelming sense of momentum practically unequaled in synaesthetic cinema. There is almost a visceral, tactile impact to these images, which plunge across the field of vision like a dynamo..."—Gene Youngblood, *Expanded Cinema*

"XFILM is a radiant, spiritual dream-synthesis of technological consciousness...a film that presents a thoroughly integrated and radically alternative vision with a technical mastery that gives the film artist a fresh model of visual sophistication from which to attack the stifling, mordant and redundant vocabulary of the past."—John Du Cane

**Note:** Please play sound as loudly as sound system will allow without distortion.

1966-1968, 16mm, color/so, 14m, \$18

## Portrait Of The Poet As James Broughton, Part One

Like FILMPIECE FOR SUNSHINE, this film was begun as a portrait of a friend, and was intended to be made quickly and simply, and grew under the inspiration of its true subject, the Muse, into a labor of many years.

Part One, six years in the making, is now completed. It is a self-contained film, but will reveal deeper meanings when Part Two (an equal labor) is completed. It is too new a film for me to attempt to say more on it at this time, or even properly to thank my mentor, James Broughton, poet and filmmaker, for lending his image, voice, and poetry to this particularly haunted vision. I know only that this work is an homage to that begun in cinema by Jean Cocteau in his famous trilogy and that, through James, I have become his successor, however unworthy, to continue the work.

This film is the first that I have completed which has a soundtrack wholly my own, composed of voices and natural sounds which I recorded, edited, and tape-altered myself. Besides that, my former use of lab-printed and in-camera superimposition to create complex images has been augmented by extensive optical printing. I was forced to build my own printer from surplus parts and to learn how to use it before I could make this film.

1974-1980, 16mm, color/so, 40m, \$60

## Schwartz, Gary

### Anlmus

An animated film borrowing from the pre-cinematic imagery of Eadweard Muybridge in a self-referential mode.

"ANIMUS...takes us back to those early Edison days, with stills of a man walking and a man sneezing, dating from the time when watching a figure perform any action at all on screen was a rare delight.

"But its maker, Gary Schwartz, has juxtaposed those historical images with very contemporary animation as a comment on how far movie-making has come in the 20th Century."—Richard Freedman, *The Star-Ledger*

Awards: Philadelphia International Film Festival, Silver Award for Best Animation; Cine Eagle Award; Thomas A. Edison Black Maria Film Festival; University Film/Video Association, Wilbert H. Pearson Award. Shown: New York Independent Filmmakers Exposition Tour; ASIFA-East; Independent Focus, WNET; Big Muddy Film Festival; FILMEX, Los Angeles; Ann Arbor Film Festival and Tour; Baltimore International Film Festival.

1982, 16mm, color/so, 5m, \$35

## Sears, Loren

### Haight-Ashbury Quartet

For history and art's sake I want to keep these four pieces before the public. They recount personal but widely shared experiences of the late 60s—from street and communal life of Haight-Ashbury to romance and family in deep country. Each is a documentary and a song of the times, people and places they record—so called, tribal home movies—ancient and eternal.

A technical note: The last two films explore the techniques of editing and composing within the camera. I had burned out on the demanding optical printing techniques of my previous films and wished for art to be easier. Following Brakhage (and others) I began layering multiple exposures in the camera—imagining one layer to be a base line, another

punctuating melody, and another subtle harmony or counterpoint. When I had run the film through the camera three times, it was done. Matting the lens with the left hand provided vignettes and protected other areas of the frame from exposure.

1967-1971, 16mm, color/so & si, 20m, \$25

### Be-In

A credible re-creation of the event, as you might have experienced if you were there—the original, the great Gathering of the Tribes For A Human Be-In, Golden Gate Park, January 14, 1967. Optically re-worked film and sound are energetically woven together in a tapestry of the day.

1967, 16mm, color/so, 5.5m

### Tribal Home Movie #2

An intimate, flip-side of Be-In, visits homes, parks and "offices" of the neighborhood, tearing out discrete images of daily life and assembling them into montage episodes—like a sequence of haiku poems. Featured are Grateful Dead at home, Oracle office, Diggers' Free Food In The Park and Free Frame of Reference, and many friends. Like Be-In, performed on my homemade optical printer. Too visually intricate for sound—this one's all for your eyes.

Awards: Yale Film Festival; Flaherty Film Seminar.

1967, 16mm, color/si, 6.5m

### Connle Joy

This is a love poem, pure and simple. I awoke the morning of our first romance, took up the camera and composed this picture. I'm still astounded at how beautifully and precisely the instant was captured. Exposed in several layers, without editing of any sort—it came out of the camera this way! A rhythmic



## Sears

sound loop from Bob Dylan's "New Morning" ices the cake.

1971, 16mm, color/so, 3m

### Sevin Goes To School

Connie's son's first day of school, we awoke to a crisp September morning in a tipi overlooking a sheep ranch in Northern California. The multiple layers here are folded back on themselves so the beginning, middle and end of the story run concurrently.

1971, 16mm, color/si, 3m

### Severson, Anne (A.A. Parker)

#### I Change I Am The Same

A short, hilarious film of a woman and a man in various stages of undress—in their own and each other's clothing.

You in your clothes. Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

Shown: New York Film Festival; Cannes Film Festival; Toronto International Women and Film Festival; American Cultural Center Women's Film Festival, Paris; Femmes et Films, Paris, 1975.

1969, 16mm, b&w/so, 40 seconds, \$5

### Riverbody

A continuous dissolve of 87 male and female nudes.

"The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form."—B. Ruby Rich, Chicago Art Institute

Shown: Ann Arbor Film Festival; Toronto International Film Festival; Edinburgh International Film Festival; Johns Hopkins University Human Sexuality Film Festival.

1970, 16mm, b&w/so, 7m, \$10

### Introduction To Humanities

My first year Humanities class at the San Francisco Art Institute steps before the camera and introduces itself one by one. This film is an appropriate complement to NEAR THE BIG CHAKRA and should be shown immediately after.

Shown: American Cultural Center Women's Film Festival; Buffalo Women and Film Conference.

1972, 16mm, b&w/so, 5m, \$5

### Near The Big Chakra

An unhurried view of 37 human female vaginas—ranging in age from 3 months to 56 years.

"Neither clinical nor leering, its strange neutrality makes it possible for the viewer to be simultaneously fascinated, repulsed, awestruck at the diversity of women's genitals, and finally, at their universality."—*Ms. Magazine*

"The impression made by this film, its impact—has been enormous... This film is a new approach to our femininity."

—Agnes Varda, *Image and Sound*

1972, 16mm, color/si, 17m, \$30

### Animals Running

A continuous stream of animals from bison to splinters of fishes.

"...a serenely beautiful...study of animal life in continual movement—bees swarming, birds in flight, deer running. Photographed in high contrast black and white, ANIMALS RUNNING is like a

series of engravings come to life and its sense of delicacy is heightened by what sounds like rippling xylophone sounds."—Kevin Thomas, *Los Angeles Times*

Shown: National Film Theater, London; Venice Biennale, 1974; Films by Women/Chicago 1974; Buffalo Women and Film Conference.

1974, 16mm, b&w/so, 23m, \$25

### The Struggle Of The Meat

When I was editing my last film, ANIMALS RUNNING, a collection of images grouped themselves together but refused to be included in the film. I spliced them together and put them aside. At the same time I was experimenting with sound loops, inspired by John Lilly's work with dolphin language. Briefly, he discovered that when exposed to a repeating loop in a relaxed atmosphere, a subject would begin to hear sounds or words other than those recorded. I made some loops and found that the phrase "the struggle of the meat" was a particularly evocative one.

THE STRUGGLE OF THE MEAT is a collection of accumulating images in sync with this phrase.

Produced with the assistance of the Royal Belgian Film Museum and Agfa-Gevaert.

1974, 16mm, color/so, 4m, \$5

### Sharits, Greg

#### Cipher

**Note:** Rental proceeds will be used to develop a preservation fund and to make possible the printing of other films by the late artist.

"The late Greg Sharits is another filmmaker whose work deserves to be more widely recognized than it has been. The younger brother of Paul Sharits,

Greg Sharits died violently in 1980 and is the second subject of the Collective's 'Not Forgotten' series... Those films of Sharits that I've seen fall into two categories. Some are home movies whose surfaces have been overlaid with all manner of stenciled patterns, creating jumbles of letters, crude wipes, and strobeflickers. TRANSFER is the most complex and varied of these, but Sharits' other genre—street films identified only by numbers—are even more impressive. Although hardly documentaries, these percussive, edited-in-camera compositions, superimposing the neon lights and illuminated storefronts of downtown San Francisco with uncanny geometric precision, could only have been shot off-the-cuff with an inconspicuous small-format camera. At once lyrical and rigorous, these meticulously crafted city symphonies are among the most ecstatic avant-garde films I've seen since I began covering the beat..."—J. Hoberman, *Village Voice*

S8mm, color/si, 10m, \$5

#### Untitled No. 4

"...As he had no editing equipment his movie making strategies were limited to a fairly narrow range. The city streets, Chinatown, beer signs, city lights, the interior of his hotel and various reflecting surfaces from which we often get glimpses of the filmmaker camera-at-eye. I think of these images as having a hermetic quality, we never get a facial study of any person. The people are figures in the cityscape. His in-camera editing style is always fast, always keeping a heartbeat rhythm. Post production consisted of removing the flares and splicing together the various camera rolls. These films he then premiered at open screenings before depositing them in Canyon Cinema. Sometimes he



gave away his films as presents, always the originals, so there probably are some which are lost forever.'—Carmen Vigil, "Not Forgotten" series, Collective for Living Cinema.

Reg 8mm, color/si, 9m (18fps), \$14

### Untitled No. 5

Four movement, double-exposure, lyrical imagistic cinempoem in staccato, single-frame/200M polyrhythms.

Reg. 8mm, color/si, 17m, \$10

### Untitled No. 6

Reg. 8mm, color/si, 12m (18fps), \$12

### Untitled No. 8

Single exposure lyrical imagistic cinempoem in single-frame rhythms inspired by Domenico Scarlatti harpsichord sonatas.

S8mm, color/si, 15m, \$10

### Untitled No. 9

A lyrical-imagistic cinempoem dedicated to my own psychosomatic myopia and the epiphanies of everyday vision.

S8mm, color/si, 10m (18fps), \$5

### Untitled No. 10

My last untitled film and, perhaps, my last film altogether. A summing up of my earlier Super-8 films. A beginningless-endingless slice of abstract life via the camera as brush.

S8mm, color/si, 13m (18fps), \$10

## Sharits, Paul

### Wintercourse

Discovered in summer of 1985, of a set of "haiku-imagistic films" I did before coming to my characteristic style, as in RAY GUN VIRUS; I thought I'd destroyed all these pre-pure

films, in about 1969-70, the time of my separation from my first marriage. The film concerns my marriage, which lasted 7 years; it was shot during its first year, when I was a painting student at the University of Denver. It is full of apprehensions, in a montage style which counterposes "opposites": sexuality and religion; seasonal opposites; hopefulness undercut by fears of eventual separation (the image of a statue of two women, arm in arm, reading a book). I find it visually and kinetically interesting, after all these years.

Other distribution: Film-Makers' Cooperative, N.Y.

1962, 16mm, b&w/si, 12m (18fps), \$25

### Piece Mandala/End War

Sound track by Bob Grimes.

Blank color frequencies space out and optically feed into black and white images of one love-making act which is seen simultaneously from both sides of its space and both ends of its time.

"Thanks for the strip...it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors...lovely: I can hardly wait to see the entirety of that vision..."—Stan Brakhage

"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha—yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film."—Takahiko Iimura, *Film Art*

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/color/so, 5m, \$11

## Ray Gun Virus

Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/yes=no/mental suicide and then, rebirth as self-projection.

"...just colors and strobe...light-color energy patterns (analogies of neural transmission systems) generate internal color-time shape and allow the viewer to become aware of the electrical-chemical functionings of his own nervous system...It's true."—David Curtis, *International Times*

"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film...projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called 'Psychedelic Cinema' but even more and goes beyond it through Sharits' bright clarification of the media."—Takahiko Iimura, *Film Art*

Shown: 4th International Experimental Film Competition, Knokke-Le Zute; "Twenty Years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, 1966. Collections: Museum of Modern Art, N.Y.; Royal Archive of Belgium.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so, 14m, \$32

## Word Movie (Fluxfilm 29)

Approximately 50 words visually "repeated" in varying sequential and positioned relationships/spoken word sound track/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one 3-3/4 minute long word.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so, 4m, \$9

## N:O:T:H:I:N:G

Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G, seems to assume a spherical shape, at times—due, I think, to a pearl-like quality of light his flash-frames create...a baroque pearl, one might say—wondrous! ...One of the most beautiful films I've seen."—Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light on objects around you... Your experience range is expanded. You have gained a new insight. You have become a richer human being."—Jonas Mekas

"In essence there are only three flicker films of importance, ARNULF RAINER, THE FLICKER, and N:O:T:H:I:N:G... In terms of the subject we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base."—P. Adams Sitney

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 36m, \$82

## T,O,U,C,H,I,N,G

Starring poet David Franks whose voice appears on sound-track/an uncutting and unscratching mandala.



## Sharits

"Merges violence with purity."—  
P. Adams Sitney

"Surrealist tour de force."—  
Parker Tyler

On "10 Best Films of 1969" lists  
of Soren Agenoux and Jonas  
Mekas.

Other distribution: Film-Makers'  
Cooperative, N.Y.

1968, 16mm, color/so,  
12m, \$30

## Inferential Current

A mapping of an image of the  
linear passage of "16mm film  
frames" and "emulsion scratches"  
onto an actual 16mm film strip  
(the unperceived film "print")/the  
aural word "miscellaneous" is  
extended to a length of 8  
minutes by serial fragmentation,  
looping, staggering and overlay-  
ing/a variational but non-develop-  
mental strand thru time./Dedi-  
cated to Lynda Benglis.

"Like S:S:S:S:S, INFERENTIAL  
CURRENT is concerned with the  
movement of film through the  
projector and with the distinction  
between the film strip itself and  
its image, as it appears on the  
screen. In this film, the image is  
that of a whole film strip, with  
sprocket holes. The movement of  
the sprocket holes shifts speed  
and creates illusions of motions  
(reversals of direction, etc.) but  
also alludes to the motion of the  
actual movement of the actual  
film going through the projector.  
There is an interplay of two  
generations of vertical scratches,  
which provides an ironic effect."

—David James, *Art & Cinema*

Other distribution: Film-Makers'  
Cooperative, N.Y.

1971, 16mm, color/so,  
8m, \$18

## STREAM:S:S:SECTION: SECTION:S:S:SECTIONED

A conceptual lap dissolve from  
"water currents" to "film strip  
current"/Dedicated to my son,  
Christopher.

"Yes. S:S:S:S:S is beautiful.  
The successive scratchings of  
the stream-image film is very  
powerful vandalism. The film is a  
very complete organism with all  
the possible levels really recog-  
nized."—Michael Snow

"In his earlier flicker films,  
Sharits exposes the mechanisms  
of perception and projection, and  
now he takes his investigations  
to their logical extreme—to the  
nature of the film-strip itself...  
The fascination and energy of  
the film derive from its multi-  
dimensional dialectics, in which  
all available systems of experi-  
ence are contrasted with their  
logical opposites/complements:  
sound against vision, film as  
representation against film as ob-  
ject, circular against linear struc-  
ture, progression against regres-  
sion, past against whole, mean-  
ing against abstraction."—David  
James, *Art & Cinema*

Collection: Anthology Film Ar-  
chives; Centre National D'Art  
et de Culture Georges-Pompidou,  
Paris.

Other distribution: Film-Makers'  
Cooperative, N.Y.

1968-71, 16mm, color/so,  
42m, \$85

## Axiomatic Granularity

Dedicated to Jonas Mekas.

"There is a paradox in such ar-  
tistically special (and significant)  
films as Sharits' very real and  
reflexively beautiful AXIOMATIC  
GRANULARITY. It is that in  
becoming so accessible and  
authentic through its refusal to  
be anything but itself—emulsion  
grain seen in color and move-  
ment—the film for most viewers  
is likely to be impenetrable...the  
film begins to evoke a quiet flow

of thought. That thought, how-  
ever, is repeatedly returned to  
the light perceived on the screen  
as the film calls attention to  
itself through the random ap-  
pearances of scratches, becom-  
ing simply and pleasantly what it  
is, refreshingly nothing more."—  
Anthony Bannon, *Buffalo Even-  
ing News*

Collections: Centre National D'Art  
et de Culture Georges-Pompidou,  
Paris.

Other distribution: Film-Makers'  
Cooperative, N.Y.

1972-3, 16mm, color/so,  
20m, \$46

## Color Sound Frames

"Paul Sharits' new film COLOR  
SOUND FRAMES...is a film in  
which Sharits sums up his  
researches in the area of film  
strip (in opposition to the in-  
dividual frames). The film strips  
move horizontally and vertically;  
two strips move simultaneously  
in opposite directions; variations  
in color; action of sprocket-holes.  
Very methodically and scien-  
tifically he covers the area...  
COLOR SOUND FRAMES ad-  
vances one area of cinema or  
one area of researches in  
cinema (call it art if you wish) to  
a new climax, to a new peak:  
his exploration is so total, so  
perfect."—Jonas Mekas, *Village  
Voice*

"These films allude to what hap-  
pens in your head as much as  
to what sits up on the flat plane  
of the screen. Obviously, Sharits  
has created a need for a vocabu-  
lary of operational light terms,  
that is, how we experience light  
in overlapping planes in time, the  
patterns that arise out of repeat-  
ing light shapes and sounds, the  
magic of incantation and reifica-  
tion known to every Shaman and  
ritualistic artist before there was  
a word 'Esthetics' or even a  
written language. Sharits  
employs modern technology to  
say something very deep, very

profound and very beautiful."—  
Leonard Horowitz, "Independent  
Films: Light/Environment," *Soho  
Weekly News*

Collection: Anthology Film Ar-  
chives

Other distribution: Film-Makers'  
Cooperative, N.Y.

1974, 16mm, color/so,  
26.5m, \$61

## Apparent Motion

Production assistance: Creative  
Artists Public Service Program  
(CAPS).

The images for this project were  
first obtained by enlarging, with  
an optical printer, frames of  
evenly distributed grain particles  
from a black and white strip of  
underexposed 8mm Tri-X film.  
The resulting 16mm black and  
white Plus-X copy was again  
blowing up with an optical  
printer to make a negative on  
high contrast stock. In the final  
stage, using an optical printer,  
color gels were employed to  
code each of the up-to-six layers  
of superimposed images of grain  
fields; this was recorded on fine  
grain Ektachrome Commercial  
color stock. What began as dark  
grain particles in relatively clear  
(light toned) emulsion, in the  
8mm specimen, at the last stage,  
have become colored images of  
grain particles in a dark field.

What I am proposing in this pro-  
ject is that even at the infra-  
structural level—and contrary to  
its intended purposes—the bases  
of film's illusionistic movement  
can be discerned. One might  
hypothesize that film is, in this  
respect, thoroughly illusional, on  
all levels from its most obvious  
recorded-image plateaus to its  
most primary image-forming  
depths.

Other distribution: Film-Makers'  
Cooperative, N.Y.

1975, 16mm, color/si,  
30m (18fps), \$60



## Analytical Studies I: The Film Frame

A set of short pure color studies, usually exploring one dominant hue. Most of these works were studies for longer projects. The last four "migraine" studies are rhythmically based around the cycle per second oscillation pulse of the typical fortification illusions preceding a migraine attack; this onset effects, is reported to be a quite vibrant and enjoyable state.

1. Modular Blue; 2. Green Matrix; 3. White Field; 4. Orange Field; 5. Pink Modulation A; 6. Pink Modulation B; 7. Temporal Frame A; 8. Migraine Onset A; 9. Migraine Onset B; 10. Migraine Onset C; 11. Migraine Onset D. (After titles, focus should be shifted to sharpen the edges of the screen.)

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

Other distribution: Film-Makers' Cooperative, N.Y.

1971-1976, 16mm, color/si, 25m, \$57

## Analytical Studies II: Un-Frame-Lines

A highly varied and playful series of short sketches involving induced camera "mistakes," printing "errors" and various "assaults" upon film (some rephotographed) which in one way or another reveal the process/materiality of cinema. The "unframing" called for in this film (bringing the top frame line down into the viewing area as is possible by adjusting the projector framer) is a way of heightening the intended unmasking of the usually hidden vulnerability/fragility of the film strip.

Other distribution: Film-Makers' Cooperative, N.Y.

1971-1976, 16mm, color/si, 30m, \$69

## Analytical Studies III: Color Frame Passages

The film consists of 7 sections: the first section, "Specimen I," a "flicker" film, is the subject for the other sections of ANALYTICAL STUDIES III... "Specimen I," as with most of my other works, also exists as a "Frozen Film Frame," wherein the entire footage of the film is cut into strips and aligned serially between sheets of clear plexiglas.

### Section I: "Specimen"

Three spectral cycles intersecting into a "flicker" work which is the basis of...all that follows in this film.

### Section II: "Divergent Strip Vectors"

Film of the first film. Two strips shot in real time are superimposed, one moving upward, the other downward. Other colors are created. Changes in speed cause various kinds of illusions.

### Section III: "Document"

A documentation of how the films were shot. Shows Sharits and two assistants at work on SYNCHRONOUSOUNDTRACKS. The film strip which they are shooting is superimposed over their images.

### Section IV: "Strip in Strip"

A superimposition of one strip image over and a bit inside another strip image.

### Section V: "Strip of Strip, A"

Not a superimposition of two strips but rather a document of an actual strip, moving upward, containing the image of another film strip, also moving upward, blurring at various speeds in rephotography.

### Section VI: "Strip of Strip, B"

Same as Section V but the inner strip image is moving downward while the actual strip containing it is moving upward.

## Section VII: "Strip of Strip of Strip B"

A document of Section VI; three film strip images and sprocket sets, one within another.

Other distribution: Film-Makers' Cooperative, N.Y.

1973-1974, 16mm, color/si, 22m, \$50

## Analytical Studies IV: Blank Color Frames

Contains: 1. Specimen II; 2. Specimen III; 3. Specimen IV; 4. Diagonal Temporality B; 5. Diagonal Temporality C; 6. Temporal Frame B.

Like ANALYTICAL STUDIES I, these short works each develop a different rhythmic and/or melodic idea using only rapid successions of color frames. The "Specimens" are called such because they are the "subjects" of (rephotography) analysis: "Specimen II" was intended to be the subject for the film EPISODIC GENERATION—although the footage, in itself, was successful, I did not find it adequate for its intended purpose; therefore, "Specimen IV" was created and was used (rephotographed) for EPISODIC GENERATION. The other works were studies for sections of the film DECLARATIVE MODE. (After titles, focus should be shifted to sharpen the edges of the screen.)

Please note that all of the above films in the ANALYTICAL STUDIES SERIES may be projected at silent speed as well as sound speed.

Other distribution: Film-Makers' Cooperative, N.Y.

1975-1976, 16mm, color/si, 15m, \$44

## Epileptic Seizure Comparison

"Beauty shall be convulsive."—Andre Breton

Produced with the aid of a CAPS Award (1978). Sound portion made possible by the facilities of the Computer Science Center at Carnegie Mellon University and ZBS Foundation (through funding by the New York State Council on the Arts and the National Endowment for the Arts).

The films are of two patients, extracted from a medical film study of brain wave activity during seizures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive stages was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to these images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so, 30m, \$65

## Tails

A series of tail ends of varied strips of film, with sometimes recognizable images dissolving into light flares, appear to run through and off of a projector. A romantic "narrative," suggesting an "ending," is inferred.

Please note that this film may be projected at either silent or sound speed.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/si, 3m, \$7

## Episodic Generation

The visual "degeneration" of the image...through successive rephotography, is paralleled by the compression of verbal information to the point of its loss



## Sharits

of legibility; yet, both the "degenerated" sound and image are perceptually engaging, even in the most advanced stages of "degeneration." It is obvious why the film has its title, because of the strategies of its coming into being, but, paradoxically, at the level of effect, its dynamics arise from its "Episodic Degeneration."

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 30m, \$69

## Declarative Mode II

An imageless pure color work, this is a single-projector version of the two-projector piece available through the New York Coop. The two-projector piece is more visually kinetic but it lacks the subtle structures, the awareness of exact connections and variations which can be viewed in this single projector version. In short, it is more straightforward about its internal logic. This is a non-"structural" film, even while it contains much "flicker." One cannot predict the scene by scene fabric; nor is there an overall unifying principle. The film attempts to be like life itself, full of unexpected twists and turns. It is an homage to Jefferson's anti-slavery section of his Declaration of Independence (which was voted down by the first Congress) and it is my declaration of independence from the tyranny of preconception, of working from an overall structure or structural logic. This new chronicle form, or "abstract narrative," prefigures a long work in progress—PASSARE—which will be like a book of temporal color with each chapter being about 30 minutes long.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/si, 40m, \$85

## 3rd Degree

Special thanks to: Mary Ann Bruno (actress); Susan Mann (voice); Robert Franki (simulation of rattlesnake sound); Ken Rowe (sound production assistance); and Steve Gallagher (visual production and general assistance).

In Part 1 there is an image of a moving strip of film, showing sequences of a close-up of a match being waved somewhat aggressively in front of a young woman's apprehensive face. The soundtrack: occasional match striking and rattlesnake warnings and the words, "Look, I won't talk..." The second part is the first part rephotographed... In Part III we see the rephotographed image of Part II, which contains Part I, so it is a film of a film (of a film of the original film)...

The film is "about" the fragility of the film medium and human vulnerability; both the filmic and the human images resist threat/intimidation/mutilation: the victim is defiant and the film strip also struggles on, both "under fire." It is a somewhat violent drama but it is also an ironically comic work and there is a formal beauty in the destructiveness of the burning film. While the film (from section to section) develops, becomes more visually complex, successively regenerates (as the figurative images degenerate), it nevertheless implies not finality; rather, 3RD DEGREE implies endurance, extension and on-goingness.

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/so, 24m, \$55

## Bad Burns

Two reels of mis-takes in shooting Part II of 3RD DEGREE. Film was loaded in camera improperly and the image slides about off-center and becomes blurred—

creating some rather amusing and mysterious imagery. A made "found" object.

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/si, 5m, \$15

## Brancusi's Sculpture Ensemble At Tirgu Jiu

This film is a "chronicle" of a visit I made in 1977 to Romania to experience three of Brancusi's most famous sculptures: "The Endless Column"; "The Gate of the Kiss"; "The Table of Silence"; (and the lesser known "Arcade of Pedestals," the modular system of stools which lead from "The Gate" to the "Table"). These works are in the small, rural town of Tirgu Jiu, not far from the village of Hobitza (where Brancusi was born and spent his childhood). These works are shown in photographs and discussed as totally autonomous "abstract" sculptures simply placed conveniently around the town; but, in fact, they are also parts of a larger and very specific environmental (and symbolic) motif. Their placement suggests a metaphysical continuum; they span the boundaries of the town and while aligned in a (virtual) straight line, all three cannot be seen from any single point of view, so there is a temporal unfolding as one moves through the town to experience the relationship.

"There should be other films like this about works of art."—Lynda Benglis, sculptor

Other distribution: Film-Makers' Cooperative, N.Y.

1977-1984, 16mm, color/so, 23m, \$60

## Shepard, Tim

### China Dog

Music by Sam Cooke, Mike Auldridge, Flaco Jimenez; Generosity and coffee, Pat 'n' Bev.

"Born and bred to make art."—Diana Wilson

The fabulous dogalopes of North America are the rarest animals in North America. A cross between a now extinct small deer and a species of dog, they are extremely shy and wild. They possess the ability to mimic and their cries often sound human and tuneful—probably from hearing cowboy songs on lonely nite watch.

16mm, color/so, 14m, \$25

## Moving Targets

An exercise in special effects, using conventional traveling matte techniques on a contact printer. A small box (whose classic dimensions animators using an Oxberry field guide will recognize) moves across the screen revealing certain objects d'intérêt, hiding others and performing other tricks. The last event features Patrick O'Neill in his first screen role along with a docile Siamese, busy ants and a palsied hand.

16mm, color/so, 14m, \$20

## Odessa Steps

An annotated version of POTEMKIN (reel 4), made for veterans of glib lectures on the rhythm of Eisenstein's montage. Short, sweet and to the point.

"I think He would have approved."—Stan Lawder

16mm, b&w/so, 6m, \$8

## Sher, Elizabeth

### Beat It

"What, rubber moles? Elizabeth Sher's exercise in fixation introduces us to the carnival game of 'Whackamole.' Players





**Wash It** by Elizabeth Sher

are granted the privilege of bashing the bejeejus out of randomly controlled rubber moles' heads as they dart out of their holes, and you will too just watching this weird action.'—Tony Reveaux, Bay Area Filmmakers Showcase.

16mm, color/so, 4m, \$10

### Juggling

A harried young mother, played by Sue White formerly of the Mutants, tries to balance career and kids in this hilarious day-in-the-life.

16mm, color/so, 14m, \$30

### The Training

A satirical re-enactment of the behavior modification approach to toilet training bound to cheer up any retentive person. The instruction is loosely based on a popular book on the subject which the filmmaker came across in her search to understand and solve this universal problem.

16mm, b&w/so, 8m, \$15

### Too Young

Taking off where Brooke Shields left us in her Calvins, this film takes a hard, humorous look at the pressures and frustrations young people (women) (girls) feel as they rush out to explore their sexuality with all the taboos and fears that entails.

16mm, color/so, 3m, \$10

### Wash It

Low Riders get squeaky clean at the drive-through to the spicy salsa sounds of Los Agitadores featuring Steve Mitchell.

16mm, color/so, 6m, \$12

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## Sherman, Stuart

### Fifteen Films by Stuart Sherman

Stuart Sherman is also a performance artist, who has toured extensively in the U.S. and Europe. If you are interested in having the filmmaker present his performance works, please contact Canyon Cinema.

"Sherman's movies resemble his one-man shows in their suggestive, rebuslike juxtaposition of gestures and props. There's the same deadpan whimsy, but a greater degree of imagistic freedom... All psychodrama ultimately derives from Maya Deren, but Sherman is Deren's heir in even more specific ways. His films make especially clever use of the montage 'creative geography' that she pioneered in *AT LAND*—although Sherman does so not in the service of creating a dreamlike space so much as a means of supplying visual jolts and formal analogies. Like Deren, Sherman is an ingenious editor... The best of his visual puns have a Magritte-like poetic kick... There's a touch of Keaton in Sherman's stolid, off-hand persona."—J. Hoberman, *Artforum*

"...the tangible deliberateness of the composition of Sherman's films and the economy of his juxtapositions are worked out in a gesture of concision. Through the simplicity, clarity, and brevity

of the images an acute sense of elegance and rightness is created. Like riddles, jokes, koan and paradoxes, Sherman's films operate on this edge of sense, in a world of wonder."—Sally Banes, *Millennium Film Journal*

### Globes

(1978, b&w/color/si, 3m)

### Scotty And Stuart

(1978, b&w/color/si, 2.5m)

### Skating

(1978, b&w/si, 2m)

### Tree Film

(1978, b&w/si, 1.5m)

### Edwin

(1978, b&w/si, 1m)

### Camera/Cage

(1978, b&w/si, 3m)

### Flying

(1979, b&w/si, 1m)

### Baseball/TV

(1979, b&w/si, 1m)

### Fountain/Car

(1980, b&w/si, 1/2m)

### Rock/String

(1980, b&w/si, 1m)

### Hand/Water

(1979, b&w/si, 1.5m)

### Piano/Music

(1979, b&w/si, 1m)

### Roller Coaster/Reading

(1979, b&w/si, 3m)

### Theater Piece

(1980, b&w/si, 1m)

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## Sherman

### Chess

(1982, b&w/si, 1/2m)

Other distribution of all films:  
Film-Makers' Cooperative, N.Y.

16mm, b&w/color/si,  
23.5m, \$60

### Singer, Joel

#### Breakdown

Circular pans in a living room, broken down by mathematical elimination of frames. Narrator's memory undergoes similar disintegration.

"Joel Singer appears to be one of the important filmmakers who began their work in the seventies."  
—P. Adams Sitney, *Visionary Film*

1974, 16mm, b&w/so,  
3.5m, \$10

#### Judy

Repeated accelerating pans of a room intercut with rolling TV screen with the haunting sound of a word electronically stretched out to 15 seconds in the opening shot decreasing to one second as the film ends.

1974, 16mm, b&w/so,  
2.5m, \$10

#### Adieu Beausejour

A farewell to my family home in the Laurentian Mountains near Montreal.

1975, 16mm, b&w/si,  
3m (18fps), \$10

#### Perisphere

The region about a body...the force fields around the center...sweep in harmonic orbits.

"In PERISPHERE, the filmmaker sweeps the camera horizontally in varying arcs of a circle within a suburban setting and intensifies the optical tension by intercutting fast, close-up, telephoto swishes with more placid and comprehensive pans."—P. Adams Sitney

"The film begins to resolve itself through an overexposed introduction, then leaps into a horizontal orbiting of the perimeter punctuated by the jacked-up speed of autos, details of landscape firing into the foreground, retreating. The camera rushes in one direction only to stop, fix momentarily, then sweep in the opposite direction. It is a stunning, rhythmically overwhelming film. Though the film is silent, soon into its viewing a music is heard, internally along the neural lines fed by the eyes through the strokes of light."—Michael Reynolds, *Berkeley Barb*

1975, 16mm, b&w/si,  
14m (18fps), \$25

#### Sliced Light

"The electric, erotic force that propels the axis which spins PERISPHERE, in SLICED LIGHT sets the landscape atremble and alight and aleap, as filmed life seems on the verge of combusting into light alone."—Robert Lipman

1976, 16mm, b&w/so,  
15m, \$25

#### Behemoth

"Yes and No singing together"  
—from James Broughton's poem, *I Heard In The Shell* life/death, negative/positive, day/night, dry/wet. The film attempts to bring together these opposites.

"Marvelously mysterious."  
—Helen Adam

1977, 16mm, b&w/si,  
5m, \$10

#### Fracture Clusters

"Singer's technique has become increasingly subtle and sophisticated, his method of filming reveals other levels of energy and action than the external reality alone. This new work communicates in a totally new way, specifically its rhythms and patterns result in an effect

utterly different from western, linear perceptions. It works more like tribal dancing, or watching dance, or listening to rhythmic music—all at the same time."—Will Roscoe

1981, 16mm, b&w/si,  
15m, \$30

### Single Spark Films

#### Off The Pig

This and the following films were made by revolutionary filmmakers in the 1960s and they are presented here by Single Spark Films because they are a window to that period. These films were an attempt by artists to contribute to the revolutionary upsurges of the 60s and are part of the many films influenced by the rebellions of those times. But, certainly, they do not exhaust the possibilities of revolutionary cinema.

Leaders of the Black Panther Party talk on the then revolutionary views of the Panthers. About Vietnam and unity of different nationalities, about armed struggle and their unswerving opposition to the system's oppression. Captures a sense of what they were about then, their strengths as well as shortcomings.

1968, 16mm, b&w/so,  
20m, \$20

#### Pig Power

Impressionistic piece on riots and marches. More art than documentary. Brief remarks by participants. A flavor of the skirmishes of the times.

Late 1960s, 16mm, b&w/so,  
6m, \$10

#### Mayday!

A historic rally by the then revolutionary Black Panther Party to free their leader, Huey P. Newton. Held on May 1st. Panther leaders promote Mao's "Redbook"; Bob Avakian, who also spoke that day, expresses

some foretelling views on internationalism. There is a flashback to a police raid on Panther headquarters. The crowd on the Federal Building steps indicates that the revolutionary views of the Panthers were drawing forward many people.

1969, 16mm, b&w/so,  
15m, \$15

#### On Strike

Teachers and students mobilize themselves and literally fight the police and administration at San Francisco State to set up programs for ethnic studies.

1969, 16mm, b&w/so,  
25m, \$20

#### People's Park

A bloody and protracted battle over a mere city block of land. The students and radical youth of Berkeley declare in manifesto and deed that the corporation's and the university's "property rights" cannot be held above the interests of the people. This vision holds up against vicious maimings by government troops and the only airstrike, yet, against U.S. civilians.

1969, 16mm, b&w/so,  
25m, \$20

#### Only The Beginning

An account of rebellion in the troops against the war in Vietnam. "We don't want to fight anymore, but if we do it will be to take these steps!", a vet proclaims in front of the White House as he and others tear off the medals and decorations pinned to their fatigues and return them to a trash heap on the White House lawn. The gruesome genetic effects of agent orange on the land and on Vietnamese babies is shown and U.S. soldiers talk about how G.I.s are killing their own officers.



The editing—the use of counterpoint, pacing, music, and the diverse footage—is exceptional.

1971, 16mm, color/so,  
20m, \$20

### Winter Soldier

Vietnam vets give testimony at the Winter Soldier tribunals. Vet after vet talks about what he personally experienced in Vietnam, what he was made to do as a soldier in an imperialist army. Revealed by nightmarish first hand account are the atrocities committed against the Vietnamese people.

1971, 16mm, b&w/so,  
20m, \$20

### We Are The Palestinian People

From the refugee camps they have lived in for over 30 years, the Palestinian People build a movement to regain their homeland from the Zionists. This film chronicles the history of the Palestinian's cause and reveals the symbiotic relationship between the Zionist movement and larger imperialist powers, first the British empire and now U.S. imperialism.

1973, 16mm, b&w/so,  
55m, \$30

### Breaking With Old Ideas

This film has English subtitles.

This film is feared and hated—by those who now rule China. Chiang Ching gave political and artistic guidance to this work, produced at the height of the battle against Den Xiapeng who is now "top leader" in China and who personifies all that Mao opposed. It is an example of "revolutionary romanticism," an approach to the creation of art upheld by Chiang Ching and opposed by revisionists.

The story revolves around the setting up of a new college. The bourgeoisie of China—that is, party authorities who favored and promoted capitalist methods

and social relationships—insist that naturally, in accordance with modern views, the college should be built near the city to better educate experts, especially the sons and daughters of party officials and intellectuals, doors closed to those not qualified. Revolutionaries oppose this. Fierce social struggle erupts not only about who should be admitted to this college but over the methods and philosophy that should guide education. The revolutionaries fight and develop an understanding that the oppressed's interest in emancipating all of mankind coincides with the necessity to "break with all traditional ideas and property relations."

1975, 16mm, color/so,  
120m, \$65

### Mao Tse-tung, The Greatest Revolutionary Of Our Time

An impressionistic reflection of Mao's immortal contributions and a sweeping view of the proletariat's ascendancy for power, a struggle alive with twists and turns. From the Paris Commune, to the Russian Revolution to the Cultural Revolution, the proletariat's cause advances and is led to great heights by Mao Tse-tung.

1978, 16mm, color/so,  
17m, \$20

### Snow, Michael

#### Wavelength

WAVELENGTH was shot in one week, December, 1966, preceded by a year of notes, shots, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive state-

ment of pure Film space and time, a balancing of "illusion" and "fact," all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).

The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street... The room (and the zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine-wave... It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer.

1966-1967, 16mm, color/so,  
45m, \$55

### One Second In Montreal

Made with Joyce Wieland.

"A collection of snow scenes, all still photographs of potential sites for a monument in Montreal (thus distinctly not 'artistic' photographs) follow one another for twenty-two minutes."—P. Adams Sitney

"This serial procession of pictures is utterly fascinating and hypnotic in spite of the fact that the images themselves are quite ordinary. An overwhelming sense of mystery and *deja vu* is generated as the parade of odd bleak photographs moves by... One is made to analyze and concentrate on the images far more attentively than one normally would. It becomes clear that Snow has forced an extremely intense subject-object relationship, not simply by the fact that he has held certain pictures longer than others, but because these durations are

structured mathematically, are given a pattern and logic which seems purposive, that is, seems to move teleologically toward some 'meaning.' The only meaning, however, is one's relation to this temporal structure. Thus ONE SECOND IN MONTREAL becomes a sculpture which exists in time without motion. It is typical of Snow's genius, a gift best described by John Cage when he said: 'Where beauty ends is where the artist begins.'—Gene Youngblood, *artscanada*

1969, 16mm, b&w/si,  
26m (16fps), \$25

### Breakfast

Shot in 1972 and shelved until 1976 when sound and editing problems were solved. All the varied and unusual motions visible on the screen are the result of a single camera movement.

"WAVELENGTH before breakfast. A continuous zoom traverses the space of a breakfast table, serving as a grand metaphor for indigestion."—Deke Dusinberre

1972-76, 16mm, color/so,  
15m, \$20

### Presents

"The apparent vertical scratch in celluloid that opens PRESENTS literally opens into a film within the film. When its figure awakens into a woman in a 'real' set, the slapstick satire of structural film begins... Snow pushes us into acceptance of present moments of vision, but the single drumbeat that coincides with each edit announces each moment of life's irreversible disappearance."—Philip Monk, *Art Express*

"PRESENTS is a major work, even when measured by the standards of Snow's most impressive achievements. The title is a complex, provocatively ambiguous pun. The first section is a play based on the slipping and colliding senses of the word



## Snow

'presents,' its homonyms, synonyms, and related concepts... In the last section assisted by the drum beat accenting each cut, the editing insists on the separateness of each shot and by doing so it constructs a vast inventory of different things and events. This extraordinary concluding montage sequence poses the most concerted and comprehensive challenge to the discourse of present(s)(ce) mounted by the film.'—Stuart Liebman, *Millennium Film Journal*

Other distribution: Canadian Film-makers Distribution Centre, Toronto.

1980-81, 16mm, color/so, 90m, \$115

## So Is This

'...SO IS THIS parlays an elegantly simple concept into an unpredictable, cumulatively rich experience.

'The film is a text in which each shot is a single word, tightly-framed white letters against a black background. Compared to Snow's recent epics... it seems almost a throwaway but it's also the most satisfying film he's made in a decade...

'With formalist belligerence, SO IS THIS threatens to make its viewers 'laugh cry and change society,' even promising to get 'confessional.' Although the film does reflect Snow's personality—his Canadian-ness, preference for humor over irony, obsession with art world chronology (who did what first)—its only confession is the tacit acknowledgement that he's sensitive to criticism. Snow takes full advantage of his film's system of discourse to twist restless audiences... A lot of this is pretty funny but SO IS THIS is more than a series of gags. Snow manages to defamiliarize both

film and language, creating a kind of moving concrete poetry while throwing a monkey wrench into a theoretical debate (is film a language?) that has been going on sporadically for 60 years.

'If you let it, Snow's film stretches your definition of what film is—that's cinema and SO IS THIS.'—J. Hoberman, *Village Voice*

1982, 16mm, b&w/si, 45m, \$60

## Sonbert, Warren

### The Cup And The Lip

'Sonbert's most recent film refines the premises of his work over the past 15-odd years. His bravura-acrobatic camera and editing style of the '70s pale next to the seemingly effortless spectacle he produces today... The film is so dense it's impossible to apprehend it at a single viewing... It is Sonbert's darkest work.'—Amy Taubin, *Village Voice*

'THE CUP AND THE LIP is a complex and challenging picture that will stimulate adventurous filmmakers for years to come... Although its imagery is too dense, varied and fast-moving to be thoroughly parsed after one viewing, the film appears to be a regretful and perhaps sardonic essay on human frailty—and on the effort to stave off chaos by means of political and religious institutions, which carry their own dangers of social control and mental manipulation.'

—David Sterritt, *Christian Science Monitor*

Awards: San Francisco Film Festival, Special Jury Award, Experiments In Form category, 1987; Shown: Whitney Biennial, 1987; Berlin Film Festival, 1987; Salso-maggiore Film Festival, 1987.

1986, 16mm, color/si, 20m, \$60

## Spinello, Barry

### Sonata For Pen, Brush And Ruler

SONATA was made without camera or tape recorder by handpainting thousands of images on to 16mm clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller... It was a logical and natural step for me to proceed to drawing images directly onto 16mm clear leader. My original idea was to dub sounds of my own playing (wooden recorder and tuba) to the images. It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack... I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for 3 dollars worth of clear movie film and five bottles of ink, for a total production cost of \$9, plus seven months of my life: fifty hours per week for seven months—sixteen thousand individual frames, each one painted with love and care. I wanted to make a film that was intense, joyous and audio-visual, with sound and image functioning as a unit on a frame by frame basis. My overall esthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings.

1968, 16mm, hand-painted color/so, 11m, \$20

### Soundtrack

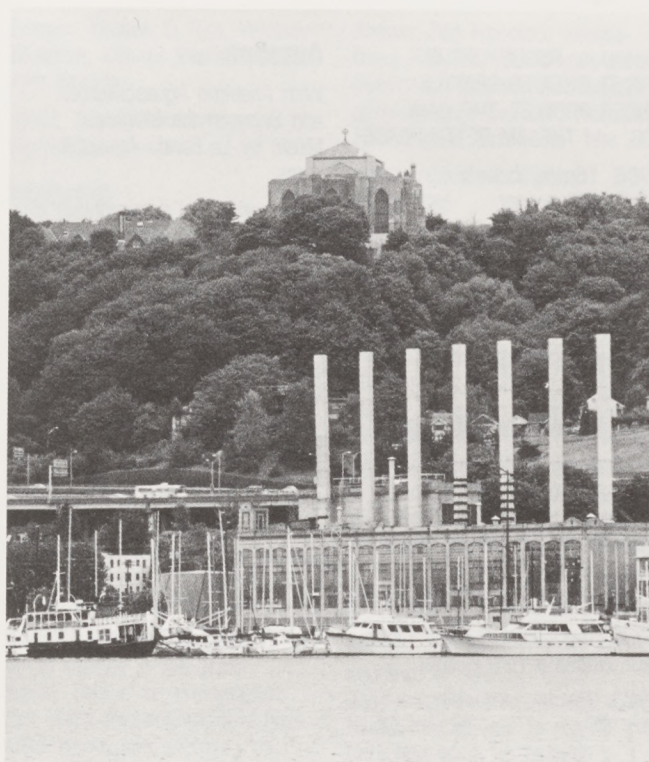
Black and white with some color hand-applied to each print, hand-painted image, hand-painted sound.

I think every student of film should, early in his studies, make a film such as SOUNDTRACK;



*The Cup And The Lip* by Warren Sonbert





**Fugue** by Jeff Stookey

namely, a film in which sound and image are conceived together as a unit and painted one frame at a time. The advantages for students of handpainting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual space-timing and the grammar of the frame can be learned in this way. Space-time, sound-image can be studied much the way a classical musician might study harmony and scales. Virtually all of the problems of filmmaking with camera and tape recording equipment, especially timing and editing, can be dealt with through audio-visual filmpainting. Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in

*Source Magazine* (issue no. 7); and *Film Culture Magazine* (issue no. 48-49). Or, if requested, this material will be sent to renters of the film.

Awards: Monterey Film Festival, 1969; Fourth Annual Independent Filmmakers' Competition, 1969.

1969, 16mm, b&w/color/so, \$20

### Colored Relations

Handmade sound and image; light, colorful, humorous.

1970, 16mm, color/so, 4.5m, \$8

### Six Loop-Paintings

In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16mm clear leader. The image at a given instant is repeated both on the image track and sound-track, so that the viewer is visualizing the image he is hear-

ing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly onto the clear film. Each pattern yields a distinct sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher-pitched the tone. The further spaced the pattern the deeper the tone. Acetate adhesive screening is truly an amazing filmic building and study material. Instant sound! I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

Shown: KING-TV, Seattle; on tour with the American Institute of the Arts' New American Filmmakers Series.

1970, 16mm, color/so, 11m, \$14

### Variations On A 7-Second Loop-Painting

The "theme," a seven second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. After each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme.

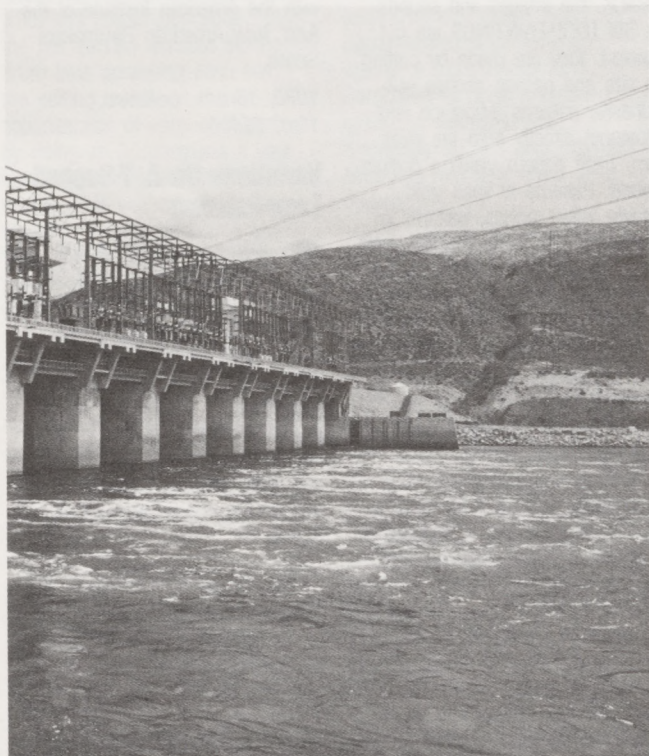
1970, 16mm, b&w/si, 6m, \$8

**Special Package:** All of the above films may be rented for the special price of \$60 (a savings of \$13).



**Jesus Christ Made Seattle Under Protest** by Jeff Stookey





**The Dam Job** by Jeff Stookey

## Stookey, Jeff

### Fugue

Four places in Seattle are examined, dissected, and combined in the style of a musical fugue.

16mm, 5m, \$20

### Jesus Christ Made Seattle Under Protest

This film looks at the sharp contrasts and conflicting values of a contemporary inner city.

16mm, 15m, \$25

### The Dam Job

In a movement through the enormity of a hydroelectric dam, the individual is set against technology and the meaning of his labors.

16mm, 8m, \$25

### The Jim Petty Place

A visual examination showing glimpses of the past as the forces of nature reclaim an abandoned homestead in the mountains.

16mm, 12m, \$25

### Western Movements (Four Films by Jeff Stookey)

Set on the western edge of North America, these four films form a contemplative journey from urban complexity to rural solitude—from Western Civilization to the western wilderness. WESTERN MOVEMENTS is available as one complete and continuous program of 43 minutes or as four separate films.

Shown: Experimental Video and Film Festival, N.Y.; Bumbershoot Film Festival, Seattle; Northwest Folklife Festival.

*Includes:* FUGUE, JESUS CHRIST CREATED SEATTLE UNDER PROTEST, THE DAM JOB, and THE JIM PETTY PLACE

1986, 16mm, b&w/so, 43m, \$75 rental

Entire program also available for purchase on video: 3/4", 1/2" Beta, 1/2" VHS: \$200 sale

## Strand, Chick

### Angel Blue Sweet Wings

An experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images.

Shown: New York Film Festival; Arles, France Film Festival; Canadian Women's Film Festival.

1966, 16mm, color/so, 3m, \$5

## Anselmo

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, "A double E flat tuba." I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap, but beautiful brass wrap-around tuba. I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas.



**The Jim Petty Place** by Jeff Stookey



Shown: Women in Film, Whitney Museum; Cannes International Film Festival.

1967, 16mm, color/so, 4m, \$5

### Waterfall

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music.

Shown: Smithsonian Institute; Women in Film, SUNY Buffalo; American Film Institute.

1967, 16mm, color/so, 3m, \$5

### Mosori Monika

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

Shown: San Francisco International Film Festival; Flaherty Film Seminars; American Anthropology Meetings, New York; Women's Film Festival, New York.

1970, 16mm, color/so, 20m, \$35

Video sale: 3/4", 1/2" VHS or Beta, Video 8; \$50

### Cosas De Mi Vida

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian. It is a film about his struggle for survival in the Third World. Orphaned at age 7, he was the sole support of himself and his baby sister who eventually starved and died in his arms. The film continues with Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and his family out of the hopelessness and sameness of poverty to give them a future. Anselmo tells his own story in English although he does not speak the language. After he told me of his life in Spanish, I translated it into English and taught him how to say it.

1976, 16mm, color/so, 25m, \$45

Video sale: 3/4", 1/2" VHS or Beta, Video 8; \$50

### Elasticity

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states which are interesting: amnesia, euphoria, and ecstasy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring.

This is the Dream of Meditation. Ecstasy is knowing exactly who you are and still not caring. I call this the Memory of the Future. This is an autobiographical film funded by the American Film Institute.

1976, 16mm, color/so, 25m, \$45

Video sale: 3/4", 1/2" VHS or Beta, Video 8; \$50

### Guacamole

Poetic surrealism. Approach is experimental in relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

1976, 16mm, color/so, 10m, \$20

### Mujer De Milfuegos (Woman Of A Thousand Fires)

A kind of heretic fantasy film. An expressionistic, surrealist portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household



Soft Fiction by Chick Strand



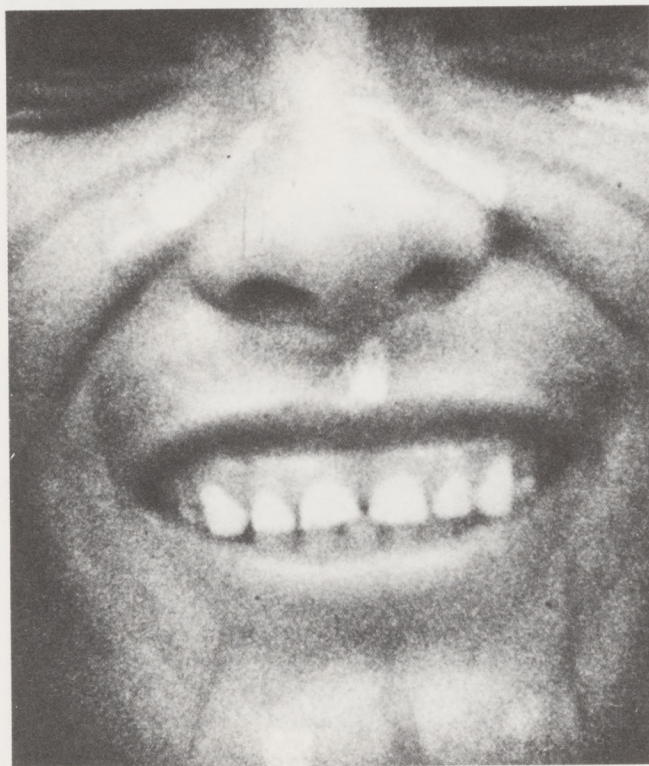
## Strand

and farm responsibilities. *MUJER DE MILFUEGOS* depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual.

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a universal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

Awards: Ann Arbor Film Festival; Sinking Creek Film Festival. Shown: Museum of Modern Art, N.Y.; New York Women's Film Festival; Filmex, Los Angeles.

1976, 16mm, color/so, 15m, \$30



**Artificial Paradise** by Chick Strand

## Cartoon Le Mousse

"Chick Strand is a prolific and prodigiously gifted film artist who seems to break new ground with each new work. Her recent 'found footage' works such as *CARTOON LE MOUSSE*, are extraordinarily beautiful, moving, visionary pieces that push this genre into previously unexplored territory. If poetry is the art of making evocative connections between otherwise dissimilar phenomena, then Chick Strand is a great poet, for these films transcend their material to create a surreal and sublime universe beyond reason."—Gene Youngblood

1979, 16mm, b&w/so, 15m, \$30

## Fever Dream

A wet hot dream about sensuality.

1979, 16mm, b&w/so, 7m, \$15

## Kristallnacht

Dedicated to the memory of Anne Frank, and the tenacity of the human spirit.

1979, 16mm, b&w/so, 7m, \$15

## Loose Ends

*LOOSE ENDS* is a collage film about the process of internalizing the information which bombards us through a combination of personal experience and media in all forms. Speeding through our senses in ever increasing numbers and complicated mixtures of fantasy, dream and reality from both outside and in, these fragmented images of life, sometimes shared by all, sometimes isolated and obscure, but with common threads, lead us to a state of psychological entropy tending toward a uniform inertness...an insensitive uninvolved in the human condition and our own humanity.

1979, 16mm, b&w/so, 25m, \$45

Video sale: 3/4", 1/2" VHS or Beta, Video 8; \$60

## Soft Fiction

"Chick Strand's *SOFT FICTION* is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title *SOFT FICTION* works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and

audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resilience of the human spirit."—Marsha Kinder, *Film Quarterly*

1979, 16mm, b&w/so, 54m, \$95

Video sale: 3/4", 1/2" VHS or Beta, Video 8; \$100

## Artificial Paradise

Aztec romance and the dream of love. The anthropologist's most human desire, the ultimate contact with the informant. The denial of intellectualism and the acceptance of the romantic heart, and a soul without innocence.

"There is a boy, Who lives across the river. Alas, I cannot swim, I cannot swim."—Sappho, 600 AD

1986, 16mm, color/so, 12.5m, \$25

## Coming Up For Air

A "new narrative" film based on the visions of magic realism in an Anglo context. This is a gothic Mystery which explores a reckless pursuit of interchangeable personalities and experience. Whether experience is first hand, read, remembered from a conversation during a chance encounter, heard of from all possible sources of information, whether fact or fiction, the "experiences" become ours; reinterpreted, reconstructed and restructured, finally becoming our personal myths, and the source of our poetry and dreams. The sources for this film include night dreams, the idea of holocaust, the exoticness of the Mid-East, the sensuality of animals, the explorations of Scott in Antarctica, and a film I once saw entitled, "The





**Coming Up For Air** by Chick Strand

Son of Amir is Dead.'

1986, 16mm, color/so,  
26.5m, \$25

Video sale: 3/4", 1/2" VHS  
or Beta, Video 8; \$50

### Fake Fruit

Intimate documentary about young women who make papier mache fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music and movement involved, and the gossip which goes on constantly, revealing what the young women think about men.

1986, 16mm, color/so,  
22m, \$40

Video sale: 3/4", 1/2" VHS  
or Beta, Video 8; \$50

### By The Lake

A collage film made from Third World images and found sound from a 1940's radio show ("I Love a Mystery"), live recordings of an operation on a horse, and a 1970's church service, all taken out of context and reconstructed into new relationships and meanings. An Anglo woman's interpretation of magic realism.

1986, 16mm, color/so,  
9.5m, \$20

### Anselmo And The Women

Continuing the life of Anselmo, a Mexican street musician, and his life-long struggle to make a good life for his children. This film focuses on his relationship with his wife Adela and his mistress, Cruz, and theirs with him. In a society where traditional gender roles are separate and sharply defined, the number of children define male identity and keep the

women at home and dependent. Poverty makes daily survival a desperate struggle. Both men and women must cooperate, the men to provide food and shelter and the women to raise and care for the large family. However, the cooperation is often superficial, with very little communication in terms of inner emotional needs. Relationships become economic in essence in which both men and women perceive themselves living in an emotional desert. The film is about lives in conflict from three points of view as told by the people involved. It explores the division between the real and ideal.

1986, 16mm, color/so,  
35m, \$55

Video sale: 3/4", 1/2" VHS  
or Beta, Video 8; \$60

### Special Video Sale Packages:

1. ANSELMO, WATERFALL, GUACAMOLE and MUJER DE MILFUEGOS  
3/4", 1/2" VHS or Beta,  
Video 8: \$60

2. CARTOON LE MOUSSE, FEVER DREAM and KRISTALL-NACHT  
3/4", 1/2" VHS or Beta,  
Video 8: \$50

3. ARTIFICIAL PARADISE and BY THE LAKE  
3/4", 1/2" VHS or Beta,  
Video 8: \$50

### Szirtes, Andras

#### Suburb

All of the following films were made under the aegis of the Bela Balazs Filmstudio in Budapest, Hungary. The Bela Balazs Filmstudio is funded by the state, but the filmmaker is free to make films without any



**Anselmo And The Women** by Chick Strand



## Szirtes

intrusion by the state into the working process. Graduates of the film academy are encouraged and are able to experiment here, and to develop their personal cinematic language. The studio was established in 1961. Scores of young filmmakers started their careers there. The studio is the most important outlet for experimental filmmakers, but documentaries and low-budget feature films are made there as well. The membership of the studio is about 46. Between twenty and thirty films are made there yearly, in 35mm, 16mm, Super 8mm and video formats.

SUBURB is a short and lyrical film-poem that takes its material from documentary elements. The characters appearing in the film are poor old men, bums. The film's critical-realism is very strong. The images are edited together with the romantic music of Schubert. Originally the film was shot in 8mm format; the

finished version was only later enlarged to 16mm; it had the effect of becoming even more archival-looking.

1969, 16mm, b&w/so, 8m, \$16

### Bird

This short film-poem is about man's desire to fly, and of its impossibility. It is the last impression of man, constantly suffering in this age-old conflict. The film's visual rhythm is very eclectic. The music is one part of Bartok's violin sonatas.

1975, 16mm, color/so, 8m, \$16

### Dawn

The film was made during the course of five years, and it consists of three parts. In the first part we penetrate into the industrial suburb's material landscape, right down to its microscopic structure. The images are burning in pulsating solarization.

The accompanying sound is the sound of the beating heart, and the sound of blood in the veins. The second part is a model of revolution, using the example of the physical transformation of a natural phenomenon, that of boiling water, recorded on film in micro and macro scales. The formation of bubbles on the surface is likened to the behavioral patterns of people participating in a revolutionary process. When the antigravitational force ceases, the agitation stops, giving way to a new evolutionary period. The music is a mixture of concrete sounds edited to accompany the images. The third part is one long shot, a 360-degree revolution of the camera, during which dawn arrives. The last image is the freeze frame of a worker on the way to work. The sounds accompanying this slow panoramic shot are those of blowing wind and of morse-code transmissions.

1973-1978, 16mm, b&w/so, 21m, \$30

### Gravitation

The film breaks and trashes everything. Murder and death. Human bodies and human lives fall to the ground. It's not only the death of humanity, but the death of film as well. Metaphysical toughness, drastic editing, shocking archival materials. Materialized living elements destroyed. Destruction of time.

1980, 16mm, b&w/so, 21m, \$30

### Mirror-Reflection

As a personalized mechanical eye, the camera wanders about in a mirror-labyrinth, or maze, looking for a place in the world. A semi-transparent mirror is attached in front of the lens, and its magical motion induces a feeling in the spectator that has

been likened to the state of the whirling dervish in dance.

1981, 16mm, color/b&w/so, 21m, \$30

### Diaries No. 1-No. 8 (1979-1983)

#### Beginning

16mm, color/so, 25m, \$35

#### A Big Party

16mm, color/so, 23m, \$30

#### One Day

16mm, color/so, 17m, \$25

#### Etudes

16mm, color/so, 14m, \$20

#### Pink Roll

16mm, color/so, 15m, \$20

#### Pearlfishers and Peopleteachers

16mm, color/so, 18m, \$25

#### Funeral Of Mozart

16mm, color/so, 28m, \$40

#### Meniskus Of Japan

16mm, color/so, 25m, \$35

#### Tartaglia, Jerry

##### Reading Sketch

Multiple exposure, single framing, and experimental visual rhythms characterize this early work.

1972, 16mm, color/si, 10m, \$25

##### Excerpt from "Lawless"

The uncompleted feature LAWLESS is an improvisational piece of experimental Gay theatrics, set against the sagging backdrop of mainstream aesthetics. Stars: Margaret Gormley and Ondine.

1977, 16mm, color/so, 10m, \$25



Frankenstein Part I by Jerry Tartaglia



### Trio: Magnificat, Diamond, & Four Elegies

These three films describe a subjective space, articulating the notion that the human body extends beyond the physical frame into the environment of light which surrounds it.

1979, 16mm, color/si,  
30m, \$50

### Frankenstein, Part I

The film was executed on the JK Optical Printer using B and W negative/positive printed on color stock after hand processing. The film explores the Shadow side of the Self, as well as light and shadows.

1979, 16mm, color/si,  
19m, \$35

### Lambda Man

An experimental filmpoem in which the voice of the narrator is that of a gay male, questioning the subjective myths in which he finds himself.

1980, 16mm, color/so,  
10m, \$25

### Vocation

A gaymale filmpoem, shot at Short Mountain Collective, in Tennessee. The work is an evocation of Pan, the ancient god of male sexual energy, and a celebration of the loving and non-destructive aspect of male energy.

1981, 16mm, color/so,  
11m, \$35

### Taylor, Ron

#### Song

SONG is a film made to fit a song about a lonely young lady spending an evening with her dubious brand of cigarettes and record player. Negative, abstract sequences suggest the sensuality of her dreaming. Her lover is present in fine black lines which reveal the two making love. An excellent use of high contrast

positive and negative images blended in simple film poetry. For students of film, cigarette smokers, and lonely folks late at night.

1966, 16mm, b&w/so,  
3m, \$15

### Moth

The killing of a moth in the bathroom becomes an allegory of killing in war. Hitler, LBJ, and Cardinal Spellman are cited for their irrational fear of enemies. Enemies are always seen as weird insects that threaten to infect our native countryside. MOTH is a symbolic film about the irrationality of fearing any creature which is strange or unknown. For political action groups, peaceniks, moth haters, and cinema buffs.

1967, 16mm, color/so,  
10m, \$30

### Matte

In my Master's Degree Thesis Film, I use traveling mattes to mate the fantasies of a young black man on probation with the realities of an interracial married couple. I explore the use of traveling mattes as a compositional and aesthetic tool. For art of cinema and racism study groups.

1968, 16mm, color/so,  
14m, \$40

### Wren's Nest

In this bawdy but realistic personal documentary about the enlightened sex life of a young male university professor and his photography-film students (I show the cold academic indifference of insensitive old men in smileless greys), one sees an actual confrontation with the Art Department Executive Committee of a major midwestern university, accompanied by the varied and oftentimes contradictory rumors held in the hearts and minds of friends, lovers, colleagues and bitterest enemies. Issues of

student-teacher fraternizing, tenure, art survival in an academic environment, and radical teaching methods are all fully illuminated. For erotic, political, university, and cinema of art groups.

1975, 16mm, color/so,  
22m, \$50

### Single Fathering

A single man adopts a baby girl. He explains his reasons as we see him bottle feed her, carry her around his home, and take her for a dip in the local hot springs. He receives a murky message from his friends there. He sings to her: "We are one in the Spirit."

"Dear Ron: I finally got to see the film and I'm overwhelmed. It's very beautiful. Very nice. And to me a warm, rich act of your love."—Irwin Noparstak, 1977—the single father.

"I'm so glad that your films were in Filmex (GYPSY YODELER and SINGLE FATHERING)...I sat on the selection committee...everyone loved them."—Chick Strand

Awards: Ann Arbor Film Festival, 1978; Northwest Filmmaker's Festival, honorary mention, 1977; Athens, Ohio Film Festival, Special Merit Award, 1977; Bellevue Film Festival, Best Short Film, 1978. Shown: New York Film Festival, 1977; Los Angeles Film Exposition, 1978; Denver Film Festival, 1978.

1977, 16mm, color/so, 8m, \$30

### Buneata

A spoof on Anita Bryant's orange juice commercials, Buneata (in drag) sings about banana juice in three short TV commercial spots—all within a church and in the presence of young children! A tasteful farce. For gay and political/social issue-oriented audiences.

1978, 16mm, color/so,  
3m, \$15

### Gypsy Yodeler

Winner of the 1980 International Hollerin' Contest in Spivey's Corner, North Carolina, Treetop is a yodeling man from the hills of Tennessee who explains in this film why and how he yodels. He gives several examples of different kinds of yodels, from field to love yodels. He claims he learned to yodel from birds and dogs, and like the birds, he prefers to yodel in the tops of trees. We see his family and visit his mountain shack, and end with an expressive, cinematic dog yodel!

"Along with his splendid SINGLE FATHERING, Ron Taylor was represented by GYPSY YODELER, an equally fluid and lyric portrait that beautifully adapts form to subject."—*Filmmakers Newsletter*

Awards: Rochester, New York Film Festival, honorary mention; North Carolina Film Festival, honorary mention. Shown: Los Angeles Film Exposition (Filmex), 1978; American Film Festival, sponsored by the Educational Film Library Association.

1978, 16mm, color/so,  
9m, \$30

### Rosie Radiator

ROSIE RADIATOR is one of San Francisco's most famous street artists: she and the Pushrods promote "Guerrilla" tap dancing on the sidewalks of the city. Now, they are popular in the cafes and show places. In this short film portrait, Rosie demonstrates her unique style of tap dancing: the super-shuffle. We see Rosie and the Pushrods dancing in the patterned marble interiors of the Bay Area Rapid Transit, in her studio, and on her Bicentennial long distance tap across the Golden Gate Bridge. Rosie gives us her philosophy, social comment, humor, music, and the sound of one foot tapping.



## Telley

Award: Denver Film Festival, honorable mention, 1981.  
Shown: Telluride Film Festival; selected by Home Box Office.

1979, 16mm, color/so, 8.5m, \$30

## Telley, Ramzy W.

### Cage Of Promise

Sound score by Doug Loveid.

A surreal and abstruse representation of mankind's search for absolute freedom. Filmmaker shot various city landscapes while locked inside a 3' x 3' barred cage in the skid-row area of Los Angeles and the South Bronx of New York City. This film is intended to communicate philosophical ideas and explore psychological aspects of film aesthetics.

Awards: Athens International Film Festival, Golden Athena Award, 1985; San Francisco International Film Festival, Silver Award, 1986. Shown: Metropolitan Museum of Art.

1984, 16mm, b&w/color/so, 15m, \$25

## Tellez, German and Christine Piotter

### Nicaragua: From The Mountains To The Bunker

A documentary concerning the struggle of the Sandinistas in Nicaragua. The filmmaker accompanies a group of peasants, workers and students organized in the FSLN (Sandinist Liberation Front) towards a camp in the north of Nicaragua, portrays the life in the camp, their battle and liberation of various cities, the participation of the population and the victorious takeover of the "Bunker" of Somoza in Managua, on July 19, 1979. Filmed under the extremely difficult conditions of underground and war, it is an outstanding, comprehensive and unique document of the struggle in Nicaragua. Since it is focused mainly on the life of the guerrilla and the essence of their struggle, it carries elements that are common in

guerrilla warfare against military dictatorships and imperialism in Latin America.

This film has been shown widely in the United States and Europe.

16mm, color/so, 40m, \$50

## Torbet, Bruce

### Super-Artist, Andy Warhol

A Super-kinetic visit to the super-studio of plasticman. The artist is seen at work, with various aides-de-camp.

SUPER-ARTIST draws us into the world of pop culture of which Warhol is so much a part. Henry Geldzahler, Curator of American painting and sculpture at New York's Metropolitan Museum of Art discusses Andy's work. Andy makes a film, children play with his plastic, floating pillows.

Award: Mannheim International Film Festival, Best Documentary under 45 minutes, 1967. Collection: Museum of Modern Art.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/so, 22m, \$30

## Triman, Tom

### A Spark Of Being

Production, direction, photography, animation, set design, editing, sound, script: Tom Triman. Production assistant: Beth Triman. Music: Rick Sherman. Clothing: Wee Care.

A pale student of unhallowed arts endeavors, through the use of galvanism, to give life to a hideous phantasm of a man that he has created.

"The judges gave great weight to the technical skill of Tom Triman from Santa Ana, Ca., for his Super-8 animation production. He was given the highest number of points in the contest."—M. Scott Robinson, Association of Cinematic Arts Festival, Florida

"Wonderful stop-motion technique



Cage Of Promise by Ramzey W. Telley





**A Spark Of Being** by Tom Triman

and excellent soundtrack. So much good atmosphere—a rare quality in most indie films.”

“Generally good character movement. Rain and flame effects are nice.”

Awards: Cinemagic Short Film Search, First Prize for Super 8, 1986; Cinematic Arts Festival, First Prize, Super-8 Film, Orlando, Fla., 1987.

1986, 8mm, color/so, 6m, \$10; video (3/4”), \$10

## Turkle, Tyler

### Walk That Dog

This and the following films constitute a body of “interviews” begun in 1973 and completed in 1981. Although they are not serial in content the films should be shown in chronological order when screened as a group.

A chance meeting between the artist, ten young boys, and a yoyo champion in a drug store parking lot provides the substance for this rambling and anarchic filmed interview that at once parodies “man on the street” television interviews while introducing and sustaining an unusual but deliberate verite technique on its own.

1974, 16mm, b&w/so, 16m, \$20

### Observeillance

A lyrical tour guide takes the viewer on a trip down the Wakulla River in North Florida. Although the camera remains relentlessly fixed on him, his vivid, near-musical descriptions of Southern flora, fauna, and wildlife gives a better view of things than total visual mobility could ever allow.

1975, 16mm, color/so, 3m, \$10

### Cut

A peculiar homage to the things that go wrong, this film is purportedly about rugby. The self-explanatory title for this jumpy “documentary” is less concerned with the filmed subject (the game, the field, the players) than a comic editing style and the complete acknowledgement given to the technical aspect of gathering and manipulating raw footage.

1976, 16mm, b&w/so, 4m, \$10

### A Quiet Afternoon With Strangers

“A ‘silent’ interview, QUIET AFTERNOON is the most strange and moving of Turkle’s films, documenting the year-round garage sale of an eccentric, elderly Ohio couple. The omission of sound and the focused, grainy attention of their legacy of bric-a-brac, discarded appliances and collected curiosities adds greatly to the film’s ultimate emotional effect.”—Frank Young, *Florida Flambeau*

1977, 16mm, b&w/si, 9m, \$10

### Lincoln Logs For Jesus

“Playing on all of Tyler Turkle’s previous interview films, accelerating and violating their stylistics, LINCOLN LOGS FOR JESUS is a nearly Cubist look at the world. A fast paced consumer jaunt, almost ritual in

nature, winds it way through flashes, repetition, swift cuts and the reverse switch for an edgy, jarring continuity.”—Steve Dollar, *Media X*

1978, 16mm, b&w/so, 5m, \$10

### Excess, Black Noise, and Fast Moving Pictures

Seventy seconds of furiously energetic filmmaking in which all of the possible pauses in visual and aural activity have been removed. What is left when all of the fat has been trimmed? Monkeys with diamond studded collars, killer fish and a parade of incongruous images, statements, questions and answers guided to an exciting climax by a storefront dummy who takes over the interviewing chores midway through the film.

“The central idea of Turkle’s interview films involves getting around the images that block

perception. The film tricks the images or somehow pushes them toward a deliberate self-consciousness, while simultaneously encouraging their chance or found condition. The processes of chance and deliberation combine to produce works of gentle beauty and profound, acerbic wit. Altogether the effects of these films is that of sentiment moved to the power of scrutiny.”—

Richard Milazzo, *Artmode*

Shown: Herbert F. Johnson Museum, Cornell University; New Orleans Museum of Art; Fort Worth Art Museum; San Francisco Museum of Modern Art

1981, 16mm, color/so, 1m, \$5

Other distribution: Film-Makers’ Cooperative, N.Y.; all films available on one reel only.

**Special Package:** All six films may be rented for the price of \$50.



**Cut** by Tyler Turkle





**Lincoln Logs For Jesus** by Tyler Turkle

## Ungerer, Walter

### The Tasmanian Devil

Using the cinema verite technique, this is a personal documentary about the roadster automobile (THE TASMANIAN DEVIL) built for drag racing, and the men who built and raced it to a world record in the AA/A class.

1964, 16mm, b&w/so, 20m, \$30

### Meet Me, Jesus

The theme is apparently the birth and growth of civilization, its ultimate destruction and rebirth; however, MEET ME, JESUS is actually about loss: the loss of innocence, dignity and hope. The film's final irony is our usual compensation: "If these wings should fail me Lord, meet me with another pair."

MEET ME, JESUS is a compilation film using found footage as well as original material and hand painting on film.

Awards: Ann Arbor Film Festival, 1967; Gate Theatre, New York City, 1967; Wellesley College Film Festival, 1968.

1966, 16mm, color/so, 15m, \$30

### A Lion's Tale

A film about a daydreaming young man in pursuit of the elusive woman of his dreams, where the dreamer is continually thwarted by the intrusion of the filmmaker's own tricks.

Awards: Ann Arbor Film Festival, 1968; San Francisco International Film Festival, 1968.

1968, 16mm, color/so, 13m, \$25

## Oobleland

### Introduction To Oobleland (Part One)

Using hand-painted film, animation and an inventive soundtrack, INTRODUCTION TO OOBIELAND is an exploration of gateways: a repeated series of movements from the familiar and safe to the unknown and dangerous. Cycles are left incomplete. Chases are never consummated; the day ends with no promise of rebirth. In this way the film touches on our oldest instincts, leaving us saddened and scared by the knowledge of a world that will never know freedom through the completion of action; safety through the sanctification of place.

Awards and Screenings: Museum of Modern Art, 1969; Harvard University Experimental Film Festival, Third Prize, 1969; Foothill College Experimental Film Festival, 1969; Ann Arbor Film

Festival, 1970, and tour.

1969, 16mm, color/so, 10m, \$20

### Ubi Est Terram Ooblae? (Part Two)

The Princess of Oobieland is interviewed in a television studio in New York City. Her responses, sometimes only barely discernible over the whirl and clang of obscure machinery, are testimony to the closing of those gateways which we encountered in Part One.

Awards and Screenings: Museum of Modern Art, 1969; permanent collection, also selected to tour Europe with a program of U.S. experimental films; Underground Cinema 16 Tour, 1970.

1969, 16mm, color/so, 5m, \$15



**The Tasmanian Devil** by Walter Ungerer





*Ubi Est Terram Ooblae?* by Walter Ungerer

### Solstice (Part Three)

Someone attempts to find Oobieland. The realm of artificial sound encountered in Part One is left behind; there is a terrible silence. The television studio of Part Two is left behind; big trees and snow populate the visible world. Somewhere a boundary is crossed; the viewer is caught up in a cycle of meetings with strange inhabitants of that short space of time we call winter solstice.

Awards and Screenings: Midwest Film Festival, First Prize, 1971; Monterey Experimental Film Festival, Second Prize, 1971; Hawaiian International Film Festival, Fourth Prize, 1972; Athens, Greece Film Society, 1973; Filmmuseum, Amsterdam, 1974.

1971, 16mm, color/so, 35m, \$55

### The Terrible Mother (Part Four)

In the kitchen of a Vermont farmhouse four people come to sit around a table. The silence of solstice holds them together. Before a ritualized meal they each tell a story. Their stories are ominous, yet, as in Part One, they are incomplete. Earlier, the Terrible Mother has passed on her powers to a young woman. At the close of the film this young woman enters the farmhouse and with final simplicity restores the old order.

Awards and Screenings: Midwest Film Festival, First Prize, 1972; Monterey Experimental Film Festival, First Prize, 1972; Bellevue Arts Film Festival, First Prize, 1973; Filmmuseum, Amsterdam, 1974.

1972, 16mm, color/so, 25m, \$50

### Epilogue To Oobieland (Part Five)

In EPILOGUE TO OOBIELAND there is a return to the hand-painting technique used in Part One. An animated lion roars three times and appears to end the Oobieland cycle.

Shown: Filmmuseum, Amsterdam, 1974.

1974, 16mm, color/so, 1m, \$5

**Special Package:** All five OOBIELAND films can be rented together for the price of \$125.

### The Animal

A man meets a woman at a deserted railroad station somewhere in northern New England. It is the middle of winter; snow is falling. The two drive to a remote farmhouse. Two strange children, who never speak, appear at the window; an old woman calls them away. First

isolation, then alienation, overcome the couple. The woman has a dream, then disappears. Nothing is explained. Only footprints remain in the snow that covers the supernatural landscape. THE ANIMAL is a film about unutterable loss, fate and the unknowable.

Awards and Screenings: Athens International Film Festival, Golden Athena (Best Feature Film), 1977; Tours, France International Film Festival, 1978; Museum of Modern Art, 1978; Florence, Italy International Film Festival, 1979; Hong Kong Film Culture Center, 1982, retrospective showing of American independent films; Atlantic International Film Festival, 1983.

1976, 16mm, color/so, 75m, \$125

### The House Without Steps

A sensuous woman, an angry artist, a mysterious puppet maker, suspicious townspeople,



*Solstice* by Walter Ungerer



## Ungerer

mischievous kids; these are the characters in "The House Without Steps." The setting is contemporary Vermont, but it is Walter Ungerer's Vermont; the landscape, though beautiful and tranquil, is charged with an onimousness familiar to Ungerer films. Everything takes on a greater importance; time loses its boundaries. Through Ungerer's vision, people are transformed into inhabitants of a world that is at once ordinary and strange.

Awards and Screenings: Museum of Modern Art, 1981; Athens International Film Festival, 1981; WDR/West German Television, Cologne

1979, 16mm, color/so, 90m, \$150

### The Winter There Was Very Little Snow

THE WINTER THERE WAS VERY LITTLE SNOW is a visual mood poem using the barest narrative

form to convey the feeling and time of crisis for a man in middle age. His marriage has collapsed, he is without a job, and his father has died. There is no reality; only an indistinguishable mixture of images and moments drawn from some space in time that could be his past, his present, or his future. THE WINTER is a document of a man's struggle to understand the meaning of his existence as he comes to the realization of his own mortality.

Awards and Screenings: Athens International Film Festival, Merit Award, 1983; Atlantic Film and Video Festival, Critics' Choice Award, 1983; Museum of Modern Art, 1983; Houston International Film Festival, Bronze Award, 1984.

1982, 16mm, color/so, 75m, \$135

## Keeping Things Whole

The search after truth (or what appears to be truth) can be an adventure. Within this film, the adventure takes the form of interviews which attempt to discover the physical and moral make up of a young man who has just been drafted into the army. It is the time of the Vietnam War. The form of the film is complex, weaving together a narrative about a fictional character seen in the film through photographs, and documentary material of people who discuss the character, believing he and his situation are real.

"From the several films I have seen (particularly SOLSTICE and THE TERRIBLE MOTHER), Walter Ungerer comes across to me as an extraordinarily gifted, enigmatic, individual film-artist, with a final visual compositional sense, a mature intellectual literary component, a sure control of his medium, and an uncanny knack of investing the most ordinary setting and circumstances with a more than natural reality in the service of saying something subtle but important about human life."

—Edgar Daniels, *Filmmakers Newsletter*

1971, 16mm, color & monochrome/so, 66m, \$85

## Vanderbeek, Stan

### Mankinda

Various projects by Vanderbeek include the construction of the "Movie Dome" in Story Point, N.Y., an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film; computer graphics: the development of images and graphics designed by man-made dialogue; animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.

MANKINDA is an experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek described this film as a "visual tunnel, with a poem carved in light upon walls."

1959, 16mm, b&w/so, 10m, \$15

### Blacks And Whites, Days And Nights

"A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm."—David Holmstrom

1960, 16mm, b&w/so, 5m, \$10

### Skulduggery

Double exposure and other methods are used to include animated collage "live" newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders.

1960, 16mm, b&w/so, 5m, \$10

### Spherical Spaces No. 1

Man does not move in or reach for vanishing one-point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century space-man. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

1961, 16mm, color/so, 5m, \$10



*The Animal* by Walter Ungerer



## Panels For The Walls Of The World

An experiment in video tape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to examine the almost unlimited graphic and visual possibilities of video tape intermix.

1962, 16mm, b&w/so, 8m, \$15

## Breathdeath

Dedicated to Charlie Chaplin and Buster Keaton. A surrealist fantasy based on the 15th century woodcuts of the dance of the dead.

...a film experiment that deals with the photo reality and the surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death...a parabolic parable.

Awards: Bell Telephone Prize; Third Experimental Film Competition, Knokke-le Zoute, Belgium, 1964; Midwest Film Festival, 1964; Ann Arbor Film Festival, 1964.

1964, 16mm, b&w/so, 15m, \$25

## Form Film No. 1

A hypnotic dance film of colors, dancers, forms and music all sweeping through the TV tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collabora-

tion on the project by Brown and Olvey.

1964, 16mm, color/so, 10m, \$15

## Newsreel Of Dreams (Part 1)

Dream matrix, history written in lightening image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.

"The artist will tell you it is as much a process he is interested in...as a result. Art is a process—life is a process—are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of work as a process, constantly becoming something else, tentative, allowing more than one interpretation."—Dick Higgins

1963-64, 16mm, color/so, 8m, \$15

## Dance Of The Loony Spoons

An animated and live action fantasy, the loop de loops of ten spoons, forks and tableware...a parable in the shape of a soup spoon...conceived as a children's film.

1965, 16mm, b&w/so, 5m, \$10

## Super-Imposition

Similies of a slippery TV tube gesticulate break and supply—a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?)—a long curving view, breakfast with aspirin, good grief—or Goodbye—. (SUPER-

IMPOSITION is a videotape experiment with multiple images, made with film artist-in-residence at Colgate University.)

life and art...interacting...it is interesting to note that movies and psychoanalysis are approximately the same age...there are now more TV sets in America than bathtubs. There are more radios in America than people.

Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more.

1965, 16mm, b&w/so, 15m, \$15

## Computer Art Series:

### Poemfield No. 2

Computer Art Series is animated computer/graphic films. The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage; all are geometric and fast moving and in color.

There are 8 films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies." POEMFIELD No. 2 and 5 are all colorized by Brown and Olvey.

1966, 16mm, color/so, 6m, \$15

### Poemfield No. 5

1967, 16mm, color/si, 7m, \$15

## Oh

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

1967, 16mm, color/so, 12m, \$20

## Wheeeels No. 1

A companion piece to WHEEEELS NO. 2, exploring more of the highways and byways of "American on Wheels" with the filmmaker's gentle surgery on the American pop-consciousness very much in evidence.

1968, 16mm, b&w/so, 5m, \$10

## Will

Man dance—hand glance on-off video electromagnetic circumnavigation—man in space man's foot to the ground—a color collage of graphics by electronic mixing—(A video tape electronic collage. All the color has been added to black and white film by electronic means).

1968, 16mm, color/so, 5m, \$10

## Symmetricks

Computer-animated drawing that works at the speed of light, developed as an experiment at M.I.T. while at the Center for Advanced Visual Studies, this film explores the rapid tracking of drawn line images compounded by the symmetry of multiple images; one result of the experiment is the phenomenon of color that comes from the black and white images, a blend of music and images that mystifies and delights the eye.

1972, 16mm, b&w/so, 7m, \$15

## Curious Phenomena

A computer-animated film, made at NASA in Houston with



## Vanderbeek

the brilliant programming of Richard Weinberg, this film poses the mystery of many everyday objects, a cup that transforms into a magical geometric flower, the illusions of space and meta-realism, the computer used to create an optical illusion, the music by Max VanDerBeek adds an assuring rhythm and mood, an excellent example of the use of digital video imagery and the animation of the future.

1980, 16mm, color/so, 5m, \$25

## Dreaming

A work-in-progress, the use of film to parody dreams and induce a dream state. A nonverbal work that examines the surrealistic landscape of dreams and dream events, compound images that overlap and disguise the real meaning of the image, actors as characters lost in the web of being there and not there. The theory behind DREAMING is to make a series of long film/video images that induce the viewer into a calm state of mind and allow the viewer to make free associations with the images he is watching...similar to watching late night television, the viewer slips off to sleep and the viewer can question the edge of his own dreams with those on the screen...

1980, 16mm, color/so, 15m, \$25

## Euclidean Illusions

A fantasy film of illusive geometry, changing and rebuilding itself by computer animation, unique visual magic done while artist-in-residence at NASA in Houston in conjunction with Richard Weinberg. Music by Max VanDerBeek.

1980, 16mm, color/so, 10m, \$25

## Mirrored Reason

A self-focused woman loses herself in the mysteries of herself. Is it a study of distorted reason, paranoia, or is she really insane? A film work derived from a Kafka short story, the actress Deniese Koch gives a stunning performance of a woman lost in the resemblance of herself; as a parable about life's dangers, it points to the risk of society taking away the body and spirit of our individuality.

Award: Baltimore International Film Festival, 1981. Shown: New York Film Festival, 1981.

1980, 16mm, color/so, 10m, \$25

## Varela, Willie

### 6 Films: Colored Rain, Emerging Figure, TV Playland, A Neon Crescent, Ghost Town 1974, Bent Light

A series of spontaneously-made films that range from hand-painted, chemically treated films to light studies to night studies of neon stars in El Paso, Texas.

1974-75, 8mm, color/si, 20m (18fps), \$40

## Southwestern Diaries

Three short diary films about downtown El Paso, Notes on Concordia Cemetery, and Notes on the Canutillo Cemetery.

1977, 8mm, color/si, 12m (18fps), \$25

## Albuquerque Diary

A short diary film shot in Albuquerque, New Mexico, with Stan Brakhage holding forth in a motel room.

1978, 8mm, color/si, 7m (18fps), \$15

## Two Rolls

Two 25-foot rolls of color film, unslit 8mm, with color and con-

trasting, backwards and upside-down movements being the primary image elements.

1978, 16mm, color/si, 2m, \$5

## Moon Trilogy: Moondances I & II, Reaching For The Moon

"Willie Varela managed the finest dance with the moon I've seen on film since Marie Menken's MOONPLAY. His sense of timing is unique, but (like hers) is vital—informed by eye-walls... and the visible 'speech' of that which film makes possible."—Stan Brakhage

1974-79, 8mm, b&w/color/si, 12m (18fps), \$25

## 3 Films: Green Light, Becky's Eye, Leaves Of Glass

"GREEN LIGHT is a little masterpiece, almost perfectly composed of its elf search, withIN light, along the lines of its 'melody'—the tones, in 'key' of green. There's really very little more I can say...it is so much itself! Oh, yes, but I'm sure one could diagnose the 'harmonics' of it endlessly, and find perfections therewith, because it feels so much of a piece, as fine music is. So...and so THAT, the academician would say. Etcetera."—Stan Brakhage

"LEAVES OF GLASS is a lovely, layered film poem which contrasts fragile, delicately patterned leaves with the permanency of more solid structures like the trees which stand as Druid priests against the wind."—Linda Gross, *Los Angeles Times*  
1974-1979, 8mm, color/si, 12m (18fps), \$25

## 4 Films: April 1977, November 1978, March 1979, May Diary 1979: Emulsion Up

Four short films following the

path of light as it weaves its way across a familiar landscape during certain months.

1977-1979, 8mm, color/si, 15m (18fps), \$30

## Circus Sketches

An attempt to recapture childhood memories. Ultimately, a loving study of circus women.

1979, 8mm, color/si, 7m (18fps), \$15

## San Francisco Diary

Doesn't it ever stop raining around here? Jesus Christ!!!

1979, 8mm, color/si, 15m (18fps), \$30

## 3 Films: Kurt Kren, Stan And Jane Brakhage, Portrait of Becky

Three portrait films of various friends as seen in different environments. Kurt Kren photographed in an old Mexican cemetery in El Paso. Stan and Jane Brakhage photographed in Juarez, Mexico. And my better half, Becky, seen against a window drying her hair, as a shadow presence, in a candle-lit room, in the forest, and in a motel room.

1979-1980, 8mm, color/si, 12m (18fps), \$25

## Cactus Diaries 3 & 4

Diaries of light and life and longing in El Paso, Texas.

1980, 8mm, color/si, 20m (18fps), \$40

## Juarez Diary

A diary film of a large border town, Juarez, with cameo appearances by videoperformance artist Pat Clancy and Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi.

1980, 8mm, color/si, 10m (18fps), \$20



## 2 Films: Untitled Super 8 Films & Sketches

A series of brief, lively little moments collected on one reel.

1980, S8mm, color/si, 15m (18fps), \$30

## Fetish Footage

"...FETISH FOOTAGE elongates, through three-frames-per-second rephotography, excerpts from a black and white stag film. In his original material, purchased for fifty cents the day before El Paso closed down its porno shops, two women undress each other. The extension of time resulting from Varela's stretching and manipulation depicts an event which is all foreplay and no consummation. Formal considerations aside, Varela may have made a film whose power to titillate goes beyond the original maker's intended male audience—a decelerated reconsideration of presexual activity at an exquisite pace more in tune with the documented preferences of many, if not most, women." —Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/si, 12m (18fps), \$25

## 5 Films: Exploratorium, Shadow Of Doubt, Anywhere Is Paradise, Spring Reel, The Last Look

"(Varela) succeeds best when he introduces unexpected juxtapositions to dispel the overall homogeneity, as in SPRING REEL where a cartoon and a woman with a towel-turban interrupt a frenzy of hot (red, orange, yellow) color fields. His observations are not used as occasions for metaphoric allusions but as direct assertions, and so recall Menken more often than Brakhage, to whom he is more frequently linked." —Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/color/si, 12m (18fps), \$25

## Light Journals 1-5

A series of catalogs of light, "light journals," if you will, dealing with everyday, ordinary realities in such a way that the surrounding light becomes tactile and intimately expressive.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 20m (18fps), \$40

## Light Journals 6-10

A continuation of the first 5 LIGHT JOURNALS, with the films becoming progressively darker.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 15m (18fps), \$30

## 4 Films: Father's Day, Ektachrome Moon, Romance Novel, Untitled

FATHER'S DAY is a document of a family celebration in a suburban backyard; EKTACHROME MOON is a straightforward moon study; ROMANCE NOVEL restricts itself to material shot in a San Antonio motel room and an apartment in El Paso; UNTITLED is a light study of surfaces and shapes and colors, ending with a silhouette shot of a woman's mouth.

1982, S8mm, color/si, 14m (18fps), \$30

## Talking Heads/War Of The Worlds

David Byrne of the Talking Heads seen as alien being by a confused and frightened military-industrial complex bent on eradicating unscheduled theologies.

1982, S8mm, b&w/color/si, 7m, \$15

## 3 Films: Recuerdos De Flores Muertas, Forest Lawn, In The Flesh

RECUERDOS... is a sync-sound study of Concordia Cemetery in El Paso; FOREST LAWN probes the Mystery of the Great White Father; and IN THE FLESH proves that a big toe can be sexy.

1982, S8mm, b&w/color/so, 15m (18fps), \$30

## 2 Films: Zero Age & The Cube

ZERO AGE centering on tensions between formal, somber beauty of death's markings and, on the "other side," the coming to grips with spiritual presence of beings decaying beneath one's feet. THE CUBE presents itself as a puzzle, a game dealing with logical progression and intuitive stops and starts.

1982, S8mm, color/si, 10m (18fps), \$20

## No Left Turn

NO LEFT TURN is my first "real" San Francisco film since moving there in July of 1982. It is a film that delights in the light, the people, the strange twists and turns that confront a transplanted Texan at every turn. In fact, the title alludes, in a wryly humorous way, to the somewhat circuitous manner in which many things are approached here in the city. Let's face it: San Francisco is a gigantic pain in the ass—and an exciting place to be.

1983, S8mm, color/si, 25m, \$50

## 2 Films: Rollerskaters & Land's End

ROLLERSKATERS is one-take, 3 1/2-minute film on the rollerskaters, strollers, skateboarders, and people-watchers that populate Golden Gate Park on weekends. LAND'S END is a shot-on-the-spot personal document of the

place where the land meets the sea, where the water roars, where trees have been bent by the wind, and where seagulls struggle to take flight.

1983, S8mm, color/si, 7m (18fps), \$15

## Short Films

This collection of films can only be rented as a package unless a special arrangement has been made with the filmmaker. In the first film, entitled PUSH PULL, I have made an attempt to define and extend the tensions that arise from juxtaposing abstract and representational imagery. Please note this is the only silent film on the package. In THE PERFECT NINE, a public "pseudo" event is subjectively recorded, scrutinized, and commented upon. 5TH and MARKET is also a record of an ongoing public event of sorts, in that the life that centers around the 5th and Market area in downtown San Francisco is as much a "spectacle" as the Macy's promotion, only the actors in this drama are not acting, but simply living out their lives in a highly visible, "public" manner. LOSS OF NERVE is a documentation of a Mark Pauline performance. What initially interested me about this performance was the sensationalistic manner in which Pauline had been hyping this event in the local press as a possibly dangerous happening, dangerous at least to the spectators. STRUGGLE IN FUTILITY is, in the words of Los Angeles filmmaker Albert Kilchesty, "limpid yet impenetrable," and I will just leave it at that. The last two works are film portraits: JAMES BROUGHTON and GEORGE KUCHAR respectively. Poet/filmmaker James Broughton reads some recent poems and reflects on his 70 years of living while filmmaker George Kuchar relates various childhood traumas,



## Varela

including his obsession with the 'lean people.'

1983-84, S8mm, b&w/color/so, 31m (18fps), \$65

### Super 8 Notebook Series (1982-1984)

#### Super 8 Notebook 1

'Willie, you are a 'master' in the Confucian sense—i.e. you've gone thru to the rhythms of your 'heart' (soul's heart)...and steadied the wobbling-pivot there (evolved a FORM, so that the experience of looking at your world is somehow englobed—each section of the '82ers a flower, three flowers on ONE stem, leaves moving always for maximum exposure to the sun). It is so encouraging to me, in tough and dangerously bitter Times like these, to see such naturalness flourishing in film... so encouraging that I, too, listened (thru my eyes) to the variability of my own heart—'took heart,' like they say, therefrom your work.'—Stan Brakhage

S8mm, color/si, 14m (18fps), \$30

#### Super 8 Notebook 2

S8mm, color/si, 14m (18fps), \$30

#### Super 8 Notebook 3

S8mm, color/si, 14m (18fps), \$30

#### Super 8 Notebook 4

S8mm, b&w/color/si, 14m (18fps), \$30

#### Super 8 Notebook 5

S8mm, color/si, 14m (18fps), \$30

#### Super 8 Notebook 6

S8mm, color/si, 14m (18fps), \$30

#### Super 8 Notebook 7

S8mm, color/si, 14m (18fps), \$30

### Juntos En La Vida, Unidos En La Muerte

Literally, 'Together in Life, United in Death.' Writing found on a gravestone in a cemetery in San Miguel De Allende, Guanajuato, Mexico. Death's shadow everywhere.

Award: Experimental Film Coalition Film Festival, Honorable Mention, Chicago, 1985.

1985, S8mm, color/si, 10m (18fps), \$25

### Passing Through

Glimpses of a life on the run. Shot in Juarez, Mexico, Austin and El Paso.

1985, S8mm, color/si, 7m (18fps), \$15



Cosmic Comics by Victor Moscoso

### Voladores De Papantla

A straightforward documentation of a special performance by the Voladores given in Dolores Park in San Francisco, June, 1984.

1985, S8mm, color/so, 3.5m (18fps), \$10

### In Progress

'IN PROGRESS is Varela's darkest and most sobering film; it is also one of his strongest films to date. It is a cautionary film, a warning, an impassioned plea for sense and sensibility in an age which has glorified senselessness.

'Throughout IN PROGRESS scenes of domestic intimacy and

tranquility and daily work activities are constantly intruded upon by images of death and atrocity culled primarily from network television broadcasts. However, it is not this undifferentiated barrage of images spewed forth daily by the electronic media which is the cause for dread—it is the existence and all-pervasiveness of the electronic media (specifically television) itself, its ability to completely dominate, control, and instill fear into a docile and unsuspecting public.

'While the ostensible conflict in the film is between personal reality and the grotesqueness of the media reality, another battle is being waged: a struggle with conscience... Can an artist reconcile personal aesthetic interests with the growing decay of spiritual, moral, and socio-political values in contemporary life? The triumph of IN PROGRESS is that it attempts, not without difficulty, to examine that conflict and endeavors to comprehend it in a very personal manner.'—Albert Kilchesty

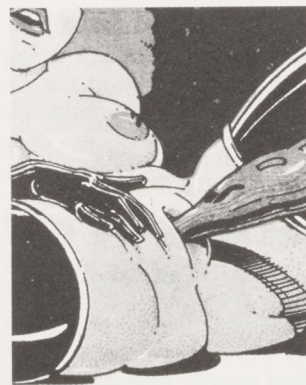
1985, S8mm, color/so, 10m, \$30

### Verstappen, Harrie

#### Cosmic Comics

Originally a storyboard for an animated cartoon by Victor Moscoso, COSMIC COMICS was published as the first underground strip 'IN COLOR' (as it also came to be known). By adding camera movements and Arras' electronic music, this was made into a film by Harrie Verstappen—as it has turned out, one of the all-too-few movies of the 'legit' class the '60s culture has produced. Don't miss it. You can't get the book? See the movie!

16mm, color/so, 10.5m, \$20



Cosmic Comics by Victor Moscoso

### Vigil, Carmen

#### Leaves Of Absence

The images contained within my films are taken from my daily living—where I love, despair and have my being—my obsessions—moment to moment visions—soul explorations. My films are silent. Music is in them, however. Thru the true language of film—elements which relate to counterpoint, harmony, tone and mood as well as poetic elements such as myth, metaphor, rhyme and, ofcourse, romance, I continue to pursue my own inward vision.

In LEAVES OF ABSENCE, using color stocks and happy filmic accidents, this film was shot and edited during the process of breaking away from my last family.

1983, 16mm, color/si, 75m, \$200

### Mind Over Matter

Moving on, creating a new life for myself in the face of illness and failed romance—hope of redemption.

'Your camera moved around with an arresting rhythm and the contrast of the film stock made each light area after or near a shadow appear like a burst of emphatic line and form. It is clearly distinct from Noren's quick staccato rhythm and not



Brakhage's complex music either. For me there was a sexy romantic distance, a mist of enchantment that you kept until the end. I rarely got to see her face. Usually just parts of her body moving within the atmosphere of lush plant life and light... It, the film, is clearly a love song. A sensual, blind, tactile, tempest of body heat and lush vegetation...the rhythm is like a heavy bell swinging back and forth. Each shadow shift and camera sweep is a portion of bell movement."—from a letter from Don Yannacito

1985, 16mm, b&w/color/si, 33m, \$100

### The Age Of Consent

A work exploring my Catholic shadow world. It began with my obsession with two drawbridges at China Basin here in San Francisco. During the time when the relationship with my life partner was most hopeless. A dark romance with three women and two bridges.

1987, 16mm, b&w/si, 20m, \$60

### Wallin, Michael

#### Mendocino

A personal documentary filmed during a summer spent in Mendocino, California, featuring portraits of a painter and a unicyclist; images that consistently resonated in my mind, music that always played on the phonograph; a meditation and a recollection.

1968, 16mm, color/so, 14m, \$20

#### Phoebe And Jan

Two women who shared my house in Mendocino; afternoons spent in the rocking chair looking out at the field and ocean. Interplay of the moving camera

and the moving subject through layered imagery.

1968, 16mm, color/si, 5m, \$8

#### Kali's Revue

Kali is the goddess of physical form and transformation in Hindu mythology—thus, the varied textures, colors, and shapes of our transitory existence: the many from the one... A de-attachment from conventional seeing, with its naming, values and judgments. Weight lifters, drill teams, skyscrapers, majorettes, forests, locomotives, the Pacific, military schoolboys, conveyor belts, fog... A structural use of dissolves, fades, and layered sound to carry the momentum of the film. Felicity Facility.

1972, 16mm, color/so, 8m, \$12

#### As The Wheel Turns

A "spiritual" soap opera, dealing with blackmail and bisexuality. The camera refuses to manipulate, but is rather an interested spectator. The plot unfolds organically (rather than mechanically) as the actors (through the vehicle of skeletal story-line and spirited, and inspired, improvisation) begin to absorb the feelings and traits of the characters they are portraying. An experiment within the narrative tradition, and a critique and extension of the possibilities within that form.

1973, 16mm, b&w/so, 24m, \$30

#### Sleepwalk

Personality as expressed in movement and gesture, which may become habitual and unconscious, leading to a state of "self-identification" (identification as cultural abstraction) or waking sleep. A breakdown of narrative expectation (set up by personality portraits of three friends) using optical printing techniques and the manipulation of sound. Music: Westland Steel Band.

"It was the funniest film in the festival...the images stayed with me and heightened my visual world...a beautiful dialectical relationship on the structural use of sound..."—Ray Kril, festival judge

"One of the few films from which I actually learned something about people."—Don Lloyd, filmmaker and festival judge

"Almost a linguistic analysis of the structure of motion...orchestrates the 'meaningless babble' of life."—Carel Towe, filmmaker and critic

Awards: Humboldt State University Film Festival, Best of Festival Award, 1975; Marin County National Film Competition, 1975.

1973, 16mm, color/so, 12m, \$18

### The Place Between Our Bodies

A totally personal, totally explicit, and hopefully honest exploration of gay male sexuality. Deals with the issues of fantasy, sexual obsession, masturbation, "cruising," relating to a lover. The film treats the joys and mysteries of gay sexuality matter-of-factly, without contrivance and non-exploitably. An open and very positive film for both gay people and straight people, men and women.

Screened: Getz' Midnight Movie circuit 1978-79; Museum of Modern Art, N.Y.

1975, 16mm, color/so, 33m, \$45

### Greed, Or Buffalo Baba

Made with Lenny Levy.

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemporary man. A fierce tale of



Along The Way by Michael Wallin



## Wallin

Cowboys and Sufis. Despite gun-fights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

Music: Alice Coltrane; Huston Person.

1972/80, 16mm, color/so, 8m, \$12

## Tall Grass

Reminiscences of an idyllic summer spent in Mendocino, California in 1968...with many close friends and friend/mentor Bruce Baillie...first tentative, naive filmic explorations...alternate title: "Portrait of the artist as a young romantic."

1968/80, 16mm, color/si, 12m, \$15

## Cool Runnings

Music: Gregory Isaacs, Trinity, and Al Ranglin and the GG All-Stars.

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa/Haille Selassie as God), its lifestyle (natural foods and marijuana smoking), its appearance (long "dreadlocks") and its music (reggae), which makes up the soundtrack, "Cool runnings, mon..."

"COOL RUNNINGS...is noteworthy as an ethnographic effort."—Linda Gross, *Los Angeles Times*

1980, 16mm, color/so, 15m, \$25

## Monitoring The Unstable Earth

A (re)collection, a (re)ordering of the elements of our external

world, filmed during travels in the western states. Fantastic landscapes transmuted into their distinctive aesthetic qualities. Patterns of symmetry, of pure forms, emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Feelings and sensations evoked by certain (sometimes archetypal) images (at times distorted and enhanced through such means as holographic and polarizing filters). Music: Jon Gibson.

"Michael Wallin's MONITORING THE UNSTABLE EARTH, which won a prize in the 1981 San Francisco Art Institute Film Festival, proceeds from the filmmaker's intention of modeling a piece whose terms elude narrative fixations... The eye of the camera embraces the essential surprise of the familiar—in landscapes, recurring human figures, art objects in natural and museum settings—paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack."—Calvin Ahlgren, *San Francisco Chronicle* (SFAI Film Festival Judge)

Award: San Francisco Art Institute Film Festival, 1980. Shown: San Francisco International Film Festival's "Bay Area Filmmakers Showcase."

1980, 16mm, color/so, 20m, \$30

## Fearful Symmetry

"Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes..."—Dziga Vertov

Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadened railroad tracks, ice

plant fields, Bethlehem smoke-stack, Canyon office, back porch clouds and sky, PG and E plant at Moss Landing...

"FEARFUL SYMMETRY arrives at very nearly the identical sensibility by the reverse process—I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct... Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness *persistent in vision*, emptying out the subject-as-limit into the *subjectlessness* of seeing."—Robert Fulton, filmmaker (SFAI Film Festival Judge)

Award: San Francisco Art Institute Film Festival, 1981.

1981, 16mm, color/si, 15m, \$25

## Along The Way

"We've traveled on together/ Through dark and sunny days/And may we always be together/Just my Lord and I along the way."—"Along The Way," John Duffey, as recorded by the Country Gentlemen.

A visual journal or diary, an experimental "travelogue," where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually regenerate interest and belie expectation. The intent is to communicate the essential quality of "place," which is always an amalgam of the visual and the emotional. Filmed over a period of eighteen months at the following locations: Sea Ranch (northern California coast); Angel Island (San Francisco Bay); Mendocino, California; Lake Tahoe; San Francisco (eclipse of the Moon); Negril, Jamaica; and rural Maryland (Scientist's Cliffs



Decodings by Michael Wallin



and Port Republic). Further adventures in the 'topological cinema...'

"Things are as they are—they are not like anything."—Robert Creeley

"No ideas but in things."  
—William Carlos Williams

1983, 16mm, color/so,  
20m, \$30

### Decodings

Human behavior, rituals and customs, and learning processes are *encoded* in its media records—film amongst them. Isolating gesture and incident and re-combining images can result in a *decoding* of these processed, rigidified messages. Consequently, new meanings may arise, new messages emerge... A "collage" or "found footage" film drawing from 'older' educational and scientific films, newsreels, and documentaries for its source material.

1983, 16mm, b&w/so,  
10m, \$15

### Walsh, Jack

#### Nude Study

Using various tonalities of a male nude, NUDE STUDY explores light, texture and graphic composition. Deconstruction of the model is explored using metric montage, mixing total body pans with extreme close-up fragments of the model.

1983, 16mm, b&w/so,  
1.5m, \$5

#### Beachwalk

Several formal ideas are at work in this film—originally a 15-foot shot of a nude figure crossing a beach. The first idea was to flatten out the film plane by stripping it of vanishing point perspective and concentrate on the two dimensional graphic space. Next, an exploration of representation—how a figure enters/exits the frame, multiple exposures, varia-

tion of the close-up/long shot, anchors (what viewers hook onto in graphic space). And lastly, allusion, most specifically homage to Muybridge and motion study—how a human walks through space. Original music composed by Heikki Koskinen is used in opposition to the figure's movement.

1983, 16mm, color/so,  
8m, \$20

### Basic Training

Appropriating Army found footage glorifying war games, induction and war, this film deconstructs the dominant American male mythology concerning honor, bravery and nationalism. A critique of the continuing militaristic ideology proliferating American society.

1984, 16mm, b&w/so,  
7.5m, \$20

### Document Unearthed In The Northeast Territory

What if an extinct civilization created a detailed document of its destruction? This question served as the organizing idea in this collage film of found images and footage shot in the eastern US. A group of survivor's testimony traces the last days of an industrial age displaced by an electronic age, a surprise ice age, and the germ warfare unleashed in its final days by the ruling class. Disjunctive, attempting to expose the ideological fallacies of our present world, the film fictionalizes one possible scenario for humanity's extinction.

1984, 16mm, b&w/color/so,  
8m, \$20

### Working Class Chronicle

This work developed from a desire to mix major film categories (narrative, documentary, experimental) with aspects of my personal history and its relation-

ship to chronological history between 1954 and 1969. The film reconstructs the past through the organizing concept of selective memory, a past constructed through found footage, rephotographed home movies, optically printed materials, static copy-stand icon photography (movie stars and rock 'n roll performers), live action camera work, voice-over narration and reprocessed popular music from the time period. The film operates seductively at times like the dominant narrative/documentary cinema, and alternately, through the use of rupture, becomes distancing and self-conscious like many experimental works. Personal history and historical events collide to deconstruct the ideological position of the period.

Awards: San Francisco International Film Festival, Best Film, Experimental Category, 1986; Palo Alto Film Festival, 1986.

1985, 16mm, b&w/color/so,  
43m, \$75

Video sale: 3/4", \$250

### Present Tense

Moving from the tourist image to the found image, pastoral landscape to industrial landscape, the idealized object of desire to the "real," PRESENT TENSE sets out to explore obsession, desire and consumption in the postmodern world. The journal entry, scholarly text, and newspaper article, accompanied by music from the traditional, classical and post-punk/industrial genres, are employed to unravel the divergent elements of life in the current period. Centered on personal experience, and organized around a brief period of time (June through October 1986), the film uses the modern state (both European and American) to explore issues of gender, class, genocide, torture and surveillance.

1987, 16mm, b&w/color/so,  
27m, \$50

## Watkins, Peter

### The Journey

"THE JOURNEY is an attempt at a fully international cinema. Producer-director Peter Watkins (THE WAR GAME, EDWARD MUNCH) worked with support groups in nations around the world, raising money and assembling casts and crews. During 1984-85 the film was shot in the US, Canada, Norway, Scotland, France, West Germany, Mozambique, Japan, Australia, Tahiti, and Mexico. Watkins talks with families and citizens groups in these nations about the network of social and political issues we are all part of—especially about the world arms race and its relationship to world hunger, gender politics, and the functioning of the mass media. Survivors of the bombings of Hiroshima and Hamburg reminisce about their experiences, and groups of people psychodramatize scenarios the threat of a Third World War might necessitate. Most important, however, as THE JOURNEY develops the people Watkins works with begin to explore possibilities for moving through the barriers that separate peoples, toward a more peaceful, synergic world.

"THE JOURNEY is a 1/2-hour film which can be experienced over a weekend or over an extended period of time (the film is divided into 19 sections). It can be rented as a whole or in sections. And there are recommended shorter versions: check with Canyon Cinema for details. What follows is Watkins' precis of the first part of each of the 19 reels. A more complete outline of each reel of THE JOURNEY is available on request from Canyon Cinema. Our hope is that whenever THE JOURNEY is shown in shorter-than-original form, outlines of those reels of the film not shown will be made available to viewers."—Scott MacDonald

1984-1985, 16mm, color/so,  
14.5 hrs., \$1000



## The Journey, Section 1

Watkins and the translators introduce themselves. Bob Del Tredici presents photographs documenting the nuclear weapons process. Lewis (in the Scottish Western Islands). Intro. Stormoway airport. LEWIS group begins their discussion. Ms. SAEKI enters crypt in Hiroshima Peace Park. Long shots of Hiroshima and ABCC in foreground. Ms. SAEKI shows family portrait. Bob Del Tredici and photos re Pantex and the Bishop of Amarillo. Intro. atmosphere at Bangor submarine base. SHELLEY DOUGLASS introduces her home and the tracks of the White Train. More Bangor atmosphere, tourist bus into base, horse grazing, washing on line, patrol car by perimeter fence.

We meet DRINKWINES for first time. LS evening over Hiroshima, and Radio-Canada fanfare on evening news. "Brian Mulroney arrives in Quebec..." Cut to silence of Pacific ocean and sunset. PW re global militarization. Moruroa photos shown to family (unidentified). Walk towards LUCAS's home on Tahiti...

16mm, color/so, 50.5m, \$75

## The Journey, Section 2

MOCAMBIQUE women sing and dance. Alpheus Manghezi walks towards collective and begins interviews with the women. This is intercut with Reagan and the "Football" climbing into a helicopter. Bob Del Tredici re the White Train at Amarillo. The first shot of walking along the rail tracks toward the entrance gates at Bangor. We hear the defense hearings from Jan. 1984 and the voices of Caspar Weinberger and General John Vessey. Main title of THE JOURNEY in many languages. The quarry on Lewis, and the lorry drives away into far

long shot. PW compares quality of life statistics with quality in weapons development. Three captions re US and Soviet arms expenditures. Intro. Vaernes airport in Stjordal, Norway. Pan over fjord. Ms. SAEKI re morning of A-Bomb attack. We walk towards the VIKANS home. PW shows the pictures of Hiroshima and Nagasaki to the VIKANS...

16mm, color/so, 40.5m, \$75

## The Journey, Section 3

Caption re Reagan bombing USSR in 5 minutes. Radio-Canada news item re Canadian-US relations. Tracking down the hallway of the press and TV headquarters in Quebec City. We meet the Radio-Canada producers at their breakfast meeting. They order poached eggs. MOCAMBIQUE women re their lack of equipment. VIKANS begin reaction to the Hiroshima pix. Sunset over Pacific. PW re nuclear testing in Pacific. LUCAS tells us that flash from testing dims the light of the sun. HENDRICKS react to Hiroshima pix. Ms. SAEKI re saying sorry to the injured and dead she stepped over. Bangor atmos. SHELLEY DOUGLASS tells us that no one saw the White Train go by for 20 years. Map showing all the nuclear bases in the US and the White Train beginning its journey from Amarillo. Night scene of White Train at North Platte, Nebraska. Bangor atmos. Camera pulls back from photo of Hiroshima girl's burnt hand to show her face...

16mm, color/so, 50.5m, \$75

## The Journey, Section 4

SMILLIE family react to Hiroshima photos. Rene HENDRICKS tells of seeing these photos once or twice. MOCAMBIQUE school children re their lack of clothes. ITN-TV News (England) re British mistake with A-Bomb in Australia. SMILLIES look at photo of silhouette on Hiroshima oil tank,

and David describes his nightmare. Masha KOLOSOV says she has nightmares too. DUVEL family examine Hiroshima photos. Martina's friend Beate reacts. Pan over countryside outside Duvel's home. MORIS tells for first time of taking Teruko into radioactive Hiroshima after bombing. Martina DUVEL reacts strongly to photo of skulls outside Nagasaki school. GERARD and OUIZA also react to photos. CRIPPEN family tell that they did not know much about this before and do not discuss it at work. GERARD and OUIZA remind us that America did not A-bomb the Royal Palace in Tokyo, but the dwelling places of ordinary people in Hiroshima. "It's always the people who pay..."

16mm, color/so, 43.5m, \$75

## The Journey, Section 5

BREAKFAST MEETING in Quebec City, the TV producers discuss the assignments. One of their reporters, Gilles Morin, in charge of covering the security aspects of the "Shamrock Summit," moves outside to film the demonstration, and interviews WAYNE MOREL. We see the Radio-Canada team standing near the police and generally not communicating with the demonstrators. Then follows a series of international TV evening news introductions, coupled with NUKIE saying "Hello boys and girls." Noriaki SHINYA tells of his school talking about the A-bomb only occasionally. A lorry on the island of Lewis drives past camera. AN-DREW MACLEOD sings in Gaelic. A civilian plane takes off from Stormoway airport, and PW tells of the flight from Tinian carrying the first A-bomb. Intro the GAELIC group, who begin their animated discussion...

16mm, color/so, 44.5m, \$75

## The Journey, Section 6

Mavis of the LEWIS group describes process of growing

sense of helplessness on the local level once it was realized that the Stormoway base was going ahead, no matter what people felt. Three TV extracts (Antenne 2 of France, JHN of Japan showing a clip from the Iraqi TV, and ZDF from Germany) all re Iraq war. Track into VIKANS home. Ragnveig fearful re impact of TV's fast cutting images. Pan over earth-moving equipment on runway at Stormoway airport. LEWIS group incl. Sam Maynard describe how authorities treated them like naughty little children. Continue walk along tracks towards gates at Bangor. Alexander KOLOSOV tells why they do not have a sense of helplessness in the USSR—feeling protected by their armed forces. But Alexander admits this has been at a great cost to the country. White Train flashes through White Fish, Montana...

16mm, color/so, 46.5m, \$75

## The Journey, Section 7

DUVELS talk about the effect of TV, Martina says she is worried by the flood of images. Reagan tells us it is "wonderful to be here" and then he and Mulroney leave the ceremony at the hanger in Quebec City. Sunset reflected in the water of the Pacific. Hinano LUCAS tells why it was necessary for her brother to work for the military on Mururoa. The CRIPPENS talk about the amount of information which Honeywell does and does not make available about their work on nuclear weapons. We track round the mound in the Hiroshima Peace Park, and Ms. SAEKI tells why she talks with the public in this place. Why she still does what she does after 40 years. The HENDRICKS arrive at the Remington School in Iliion, New York, at the start of the American Civil Defense reenactment scenes...

16mm, color/so, 39.5m, \$75



## The Journey, Section 8

Young MOCAMBIQUE woman describes how much they love school, and how she wants to be literate so that she can teach the older women how to count. GERARD and OUIZA explain that the arab language taught in Algerian schools is not the language spoken by ordinary people. Police arrest demonstrators at Vancouver and handcuff them with plastic strips. Photos of prewar Hamburg, Germany, and Mrs. BIERMANN begins her description of her experiences during the July 1943 firestorm. Bob Del Tredici shows us the boss of the Federal Emergency Management Agency and his "plan," and an underground storage vault ready for the "big banana." The BIKANS push through the crowd back towards their car. Everyone runs, not knowing what to do. The KOLOSOVS examine with dismay the dot-graph showing the nuclear weapons held by the US and USSR. The GAELIC group begin a cold war argument regarding the Russians and the Americans...

16mm, color/so, 44.5m, \$75

## The Journey, Section 9

The MORI family discuss how little they know about the French nuclear testing in the Pacific. Camera tracks through the Hamburg underground nuclear war bunker, and we hear Mr. HAMADA describing the moment he first discovers his badly injured father in the first-aid station. We continue to walk thru the bunker, up to the handles which turn the emergency air system. Over a close shot of a photo of Mr. Hamada's father, PW explains that Mr Hamada collects Buddhas. We see closeup details of several Buddha figures, and we hear Kazuaki SHINYA explain to his daughter Yoriko about the death rate of children in Bangladesh and other poor countries. Cut to the MORI family as they

discuss "why does this happen?" Radio-Canada TV footage of Reagan arriving at Quebec City airport and walking down the red carpet with Mulroney. LS of Mr. HAMADA praying before Buddha...

16mm, color/so, 44m, \$75

## The Journey, Section 10

Martina DUVEL talks about the passivity caused by TV. ITN TV News (U.K.) shows film of the 1950s British nuclear testing in Australia. Ken and Shane BARNES talk about the effects of nuclear weapons. Mariam asks about nuclear winter. Pan over the tranquil countryside around the Barnes home. Intercut with Ron CRIPPEN saying that it is sad to waste all this (Honeywell) technology on defense. Tilt up from photo of Hiroshima in sand to MOCAMBIQUE group. The women describe the effect of the MNR war in their country. The pale blue Pacific. Trish CRIPPEN talks about responsibility. Pan over the faces of the TAHITI group as they listen to a replay of the discussion in the FR3 studio in Toulouse about the French testing in Polynesia. The Acid Rain press conference in Quebec City. Reagan gives a formula speech and is challenged by a journalist...

16mm, color/so, 44m, \$75

## The Journey, Section 11

Bob Del Tredici shows more photos, including those of Bernard Cohen, who has undertaken to swallow plutonium on TV. Yoriko plays the piano, and we see the polluted LaTrobe Valley. Cut inside the cellar in Morwell, for the first of the scenes depicting survivors in a post-nuclear world. Evacuees get out of buses in Ilion, as we continue the Civil Defense scenes in New York, now showing attempts to billet. The SAMWELA family on Tahiti look at the photos from Hiroshima, and Do asks "Why do we kill each other?" Mr. BRASCH continues to tell of his

experiences in the Hamburg firestorm. With hundreds of other cars, the VIKANS approach the Vududalen Civil Defense checkpoint. MELITA and her family in Mocambique describe the direct consequences of the war on their lives. "No plates... no bread." Ranveig VIKAN discusses the fear of many teachers at speaking out...

16mm, color/so, 49m, \$75

## The Journey, Section 12

The HENDRICKS arrive at the gas station in Utica, where there is complete chaos as people try to fill their cars as they flee. The VIKANS in their car, driving to Frosta. Anne asks Christian to fetch the hamster if he goes back home. We hear the continuing voices of General Vessey and Casper Weinberger from the Defense hearings (Jan. 1984) as they say that if the US lacks the will to go forward with its strategic modernization programs "we will have conceded our inferiority." Mr. SHINDO in Hiroshima describes his family situation before the attack in August 1945. ELENA and Pancho in Mexico talk about the rising prices. PW shows the US university map to the CRIPPEN family, describing the amount of defense dollars given to educational institutions for military research. Mr. SHINDO describes the moment the atomic blast hit his home 40 kms outside Hiroshima.

16mm, color/so, 45m, \$75

## The Journey, Section 13

Mr. HAMADA praying. We walk through the Hamburg bunker and we hear Mr. HAMADA describe the death of his father, saying "Why did we fight such a silly war?" We hear the whining sound as the handles on the emergency air pumps in the bunker are turned. Map showing the radioactive fallout from a nuclear attack on the nuclear

reactors in the northeast United States. Scene of total chaos at the Utica gas station. Elizabeth screaming as Bill is manhandled by the police. The old woman in MOCAMBIQUE describes life under the Portuguese colonialists on a cotton plantation. The women work in the fields. Cut back into the Gala, as Edith Butler and other artistes entertain Ronald Reagan. Graphic of paint brush, broad paint stripes and a single dot, showing the amount spent by various countries on international peacekeeping...

16mm, color/so, 42m, \$75

## The Journey, Section 14

PW describes sweeping powers given to the British army to control the civilian population in a time of emergency. "Our" BBC news-reader (Alex) introduces the evening news, and describes a (hypothetical) emergency situation in the U.K. with all locally elected officials being removed from office—or placed under "house arrest." We see the arrest of some Glasgow councillors. The army raid a house in Glasgow and storm up the stairs. "Our" TV reporter Annette describes the house arrest of two local councillors. Maureen Forrester completes her aria in the Gala, and then (backstage) describes how wonderful she thought everything was. Back on stage, Maureen calls to Reagan and Mulroney to come down and join them. The protestors are arrested in Vancouver, Washington. The audience bursts into applause. The BARNES watch some more of Bill Hayden, and Ken queries Hayden's reference to King Canute...

16mm, color/so, 45.5m, \$75

## The Journey, Section 15

In the cellar in Morwell, Australia, an adult education teacher says that she and her students sometimes talked about the possibility of this occurring. The White Train pulls into the little town of Shelton,



## Watkins

Washington. PW talks about nuclear testing in different countries. In the cellar, several of the "survivors" discuss the relative merits of writing letters to politicians, or protesting out on the streets. Michael McIvor, of the CBC, engages in an anti-peace movement discussion with a CBC correspondent in Paris. Calum in the LEWIS group talks about the positive contribution that their campaign has made, in making more information available. Back to the CBC, this time journalist Sheila McVickar who tells McIvor how she cannot help people who want to leave Central America as refugees. They both discuss objectivity. A young Marxist interviewed by our video team in Quebec City discusses the bias in the press...

16mm, color/so, 49m, \$75

### The Journey, Section 16

In MOCAMBIQUE, the women talk about living under the war. On a map, we see the White Train arriving at Bangor. Al DRINKWINE describes his resignation, and the large number of civilian employers who subsequently refused to employ him. Mr. LEE describes the prejudice of the Japanese against the Koreans even during the time of the A-bomb trauma. Our rail walk terminates at the gates of the Bangor base. Miron MATAO and his family describe the lack of tuition in the Ma'ori (Polynesian) language in the local French-organized schools. The White Train arrives at Bangor, we see the protestors and the Federal agents locked together in a macabre dance. We hear more of Caspar Weinberger's voice, extolling the virtues of the SDI project. The VIKANS finally arrive at the Frosta school (the Civil Defense evacuation point) and PW reminds us that this is only 25 kms from the nuclear target at the Vaernes airport...

16mm, color/so, 56m, \$75

### The Journey, Section 17

Lights are switched on in the MORWELL CELLAR, the Australian cast react to the experience. ELENA's neighbors talk about the possibility of change. Ignatio reminds us that "alone you can do nothing." In the school at FROSTA, the Norwegian cast give their reaction to the reenactment, and their opinions of the Civil Defense measures that would have brought them here in an actual emergency. The sequence ends with a strong appeal for action from one of the organizers, and much applause. We now enter the sequence where a number of the families in the film watch an extract of the KOLOSOVS interview on their own video sets, beginning with ELENA and her neighbors, who watch Masha's impassioned response to the question about Russia wanting war. This continues with the MORIS, the CRIPPENS, the discussion group in the FR3 studio, the TAHITI group, and finally the HENDRICKS. All watch the KOLOSOVS...

16mm, color/so, 50m, \$75

### The Journey, Section 18

Kimi MORI says that she thinks Russia is going the wrong way, by educating their children that America and England are the "devils." She goes on to express how she hopes there will be no more war in the world. Alexander KOLOSOV describes why he—and the Russian people—feel it is correct that Soviet troops are in Afghanistan. Mr. BRASCH tells us that he believes the British bomber crews could not imagine what was happening down there, and he goes on to stress that the only way now is for all the nations to keep together. Mrs. BIERMANN echoes these sentiments, and emphasizes that we must support the peace movement, that this is the only thing to do. ELENA and Pancho describe the acute need for transportation, and they repeat

that people are forced to steal now. GERARD and OUIZA describe the divided society in Toulouse, that there are two societies, two camps, and that this situation is instrumental in the increase in racism...

16mm, color/so, 52m, \$75

### The Journey, Section 19

Credits and final visits with THE JOURNEY people.

16mm, color/so, 35m, \$50

## Weisman, Phil

### Schubert's Lantern

An homage to Schubert (the composer, as well as my dog Schubert who participated here) inspired by the magic of Melies. Light, a kind of chameleon, changes shape, revealing that which occupies the same space at the same time.

1974, 16mm, b&w/si, 3m (18fps), \$10

### t. and the small picture frame

This film is similar to a slide 'home movie picture show,' it being more in the tradition of amateur portrait presentation than anything else. It is, of course, a loving portrait of my family, however tinged beneath a veil of youthful ambivalence.

1986, 16mm, b&w/so, 12m, \$30

### Ethna's Suite, So Long

This film portrait of Ethna Duffy (and myself by implication) summarizes several years between us. It consists of images collected between 1974 and 1980 edited in relation to a soundtrack which consists of an audio landscape of telephonic interruptions as they are interwoven with Ethna's extemporaneous observations recorded on a telephone answering machine between 1977 and

1978. This film, I think, reflects our mutual love and 'lunacy' which was often deflected and by inference indirectly located.

A partial transcript of the soundtrack from this film has been published in the magazine *Motion Picture*, Vol. 1, Number 3, Winter/Spring 1987.

1986, 16mm, color/b&w/so, 15m, \$45

## Wellington, Fred

### The Three Sages of Bally Bunlon

Made with Robert Mitchell.

Story, graphics and narration: Robert Mitchell. Production, animation planning and photography: Fred Wellington. Piano: Gabriella Mitchell. Slide whistle and sound: Sam Weiss.

An Irish fable that is for both children and adults (us).

Shown: International Animation Show; Museum of Modern Art, N.Y., 1967.

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 16mm, color/so, 5m, \$7.50

### Judy Lehtinen—New York City

Film: Fred Wellington. Music: Mel Edwards. Facilities: Movie Subscription Group.

A portrait set in the desolation desert of Manhattan.

Shown: Trieste Film Festival, 1968.

1967, 16mm, color/so, 6m, \$9

### What Are You Thinking, Daddy?

Film: Fred Wellington. Still photography: Fred Wellington, Margot Wellington, Terres des Hommes.

A protest against the Vietnamese War. Made for and part of the Filmmakers' College, Protest by



Artists and Writers, New York City, 1967.

1967, 16mm, color/si, 1m, \$4

## Andy Warhol

Still photograph: Gretchen Berg. A documentary.

16mm, b&w/si, 18m, \$15

## Blowing

Film: Fred Wellington. Tenor Sax: Ronald Bladen. Drums: David Weinrib. Alto Sax and trumpet: Phillip Wofford.

Three artist-musicians play extended form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.

16mm, color/so, 10.5m, \$15

## Welsby, Chris

### Seven Days

The location for this film is by a small stream on the northern slopes of Mount Carningly in southwest Wales. The seven days were shot consecutively and appear in that same order. One frame was taken every ten seconds throughout the hours of the day. The camera, mounted on an Equatorial Stand (a piece of equipment used by astronomers to track the stars), rotates at the same speed as the earth.

"The Romantic cult of nature, which made it possible for landscape painting to flourish in the nineteenth century more than ever before, grew up alongside and in reaction against the technological destruction of nature which accompanied the industrial revolution. The danger, of course, was that our culture would simply become increasingly split, as art set itself up against science, and science was applied and developed, divorced from any concern over value. Welsby's work makes it possible to envisage a different kind of relation-

ship between science and art, in which observation is separated from surveillance and technology from domination. The late development of landscape art means that its particular history may only now be really beginning, as it enters a new post-painterly phase."—Peter Wollen

1974, 16mm, color/so, 20m, \$30

## Wendt, Doug

### Up And Atom

Part of the Trildogy.

Music by Fletcher Henderson. "A short, quick, neat and amusing opener (for 'underground' film programs) that will start the audience off in a good mood and clear you immediately of the suspicion of being arty. You won't go wrong with this one."

—*Journal of Popular Film*

An hilarious and somewhat erotic illustration of staying power, starring Gypsy Rose (the Wire-haired Pointing Griffon), "That poor mutt with the peanut butter in her teeth."

—*Filmmakers Newsletter*

"Begun in 1972 with the 6th Annual Kenyon (Ohio) Film Festival, awarded for merit, and an understanding of the basic rudiments and essential mystery required for artistic expression in the medium of film. This award goes to the winner with the understanding that it not only appeals to the sophisticate; but also to the plebeian and the vulgar, 'this is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed One. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.'—Ralph Waldo Emerson, *Self-Reliance*."—Brian Mark and Gregory Andorfer, Director of the Film Festival.

1970, 16mm, color/so, 3m, \$8

## Time Offed

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct punch clock commoner, a human with its face masked in bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reinforce the veils within. Chock full of very special effects.

"I viewed many films while in San Francisco and was impressed with the creative excellence of a great many of them. Doug Wendt's most successful film, *TIME OFFED*, refers to the classic Claude Rains version of *THE INVISIBLE MAN* while abstractly pursuing the isolation of man in surroundings of overwhelming indifference."—Bob Cowan, *Take One*

"Excellent and fantastic special effects!"—Arthur Knight

Awards: Ann Arbor Film Festival; Humboldt Film Festival, 1st Place (experimental category), 1973; San Francisco Art Institute Film Festival, 1971. Shown: Museum of Modern Art, 1971; Sweet Virginia Film Festival; "Creature Features," KTVU-TV and KEMO-TV, San Francisco.

1971, 16mm, b&w/so, 13m, \$20

## Metalodeon Trailer

An apocalyptic preview from *I AM THE BARBECUE* originally done for the short-lived *METALODEON* film series in San Francisco with help and inspiration from Tom Heinz, Niney Stein, Binky Stancich and Les Nickettes.

Shown: Ann Arbor Film Festival.

1972, 16mm, color/so, 3m, \$8

## Planned Obsolessons

A crowd of champagne-riddled art patrons witness and react to the unveiling of a fountain sculpted by Richard See and the filmmaker. The fountain collapsed the night this film premiered.

"A delightful film of adults seeming to be thrilled by a new 'toy.' Their praise was well spoken and their jovial mood seems prompted more by the drinks than the objective spectacle."—Pat McGraw

"The fountain and the hills behind were really beautiful. If the sound was supposed to be garbled, that's a cheap way to get a laugh off people. I don't know."—Leonard Joyce

"Unless your projector's sound flutters, this film is not garbled."—Doug Wendt

Awards: San Francisco Art Institute Film Festival, 1972. Baltimore Film Festival, Honorable Mention; Marin County Fair Film Festival, Honorable Mention.

1972, 16mm, color/so, 6m, \$10

## Sasquatch Amongst Us

With Lou and Joel Wendt.

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters," those large hair-covered nocturnal man-like beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska. Included are interviews with alleged eye-witnesses, detailed analysis of the evidence by scientific experts and heretofore unseen "actual footage of a Sasquatch." Though this film is not without a sense of humor, *SASQUATCH AMONGST US* attempts to raise several serious questions concerning mankind's often elitist and threatening relationship with these amazing living legends.



## Wendt

I am convinced that the Sasquatch do exist. I have a hunch that they are an advanced form of primate related to Homo Sapien which somehow managed to avoid a huge storm of cosmic radiation centuries ago, a torment so intense that it seared the fur off mankind's direct ancestors. Thus we developed a need for clothing which mushroomed over time into a full-scale preoccupation with the physical plane.

1973, 16mm, b&w/so,  
48m, \$50

### Midnight Trailer

A masterpiece of collage and kinestasis commissioned by Mike Getz for his Midnight Movie circuit that works wonders whether it's used to publicize Saturday Midnight shows or not. Contains clips from REEFER MADNESS, EVERREADY HARDON, POPCORN (with Jimi, Otis and Mick) and countless others.

Additional animation by Deeling Gregory.

1974, 16mm, color/so,  
3m, \$10

### Transcribed Toxicosis

A result of my experience with a psychological test that became a futuristic self-portrait tapped from the confidential memory bank bowels of a Montana native now residing in San Francisco as a dancing shadow.

Shown: Ann Arbor Film Festival; "Ultrafilm" showing, Oakland Museum, 1975.

1974, 16mm, b&w/so,  
6m, \$10

### Staid Poot

Part of the Triloggy. Music by Clyde McCoy.

The essence of the law against inertia featuring the command performance of Gypsy Rose.

A companion piece to be shown with UP AND ATOM.

1975, 16mm, color/so,  
3m, \$8

### Evel And The Snake

The day that Dick was pardoned by Jerry, Evel attempted his great leap across the Snake River and You Are There.

1976, 16mm, color/so,  
3m, \$8

### Ron Amok (Dog Party)

Part of the Triloggy. Music by Clyde McCoy.

An overview of 6 pooches interacting at an all-dog birthday party. A prizewinner in the 1977 Ann Arbor Film Festival that documents the lack of discipline possible when dogs establish a pecking order (shot in time-lapse so that the basic rhythms and patterns of the dogs' movements are more apparent).

1977, 16mm, color/so,  
4m, \$8

### Dub Film

Eye-sential images: latent, lingering, and off-screen. "Three and a half minutes of visual and aural percussion, with the out-of-left-field comic coda of a spaceship that flies in a window and shaves a patch of hair off a man's face. The percussive style is achieved by reggae 'dub' music used for its alternating silences and sounds and a visual strobing of colors and letters on the screen."—Robert Di Matteo, *San Francisco Bay Guardian*

"The Ann Arbor Festival provides a handsome and arresting catalogue. Doug Wendt's DUB FILM eschews narrative line in favor of light, color and image: handling movement as texture."—Calvin Ahlgren, *San Francisco Chronicle*

Award: Ann Arbor Film Festival; Infinite Forum Festival.

1980, 16mm, color/so,  
3m, \$8

**Special Package:** Triloggy Includes: UP & ATOM, STAID POOT and RON AMOK (DOG PARTY)

1978, 16mm, color/so,  
10m, \$20

## White, Chel

### Wet

Film and music by Chel White. Optical Printing assistant: Sharon Sandusky. Production Assistant: Susan Navarre Chaney. Music Assistants: Dan Gediman and Sandy Hollis.

WET is a formal examination of the purely sensual aspects of film. It uses color, light and motion to create a subtle visual experience, while drawing on possible metaphors between the subconscious and its universal symbol, the sea.

"Noteworthy: creates a poetic aura around the solitary figure of a swimming woman."—P.G. Springer

Award: N.Y. Film Expo, 1986. Shown: Ann Arbor Film Festival, 1985; San Francisco Art Institute Film Festival, 1985; Experimental Film Festival, Chicago, 1985.

1984, 16mm, color/so,  
4.5m, \$12

### Metal Dogs Of India

Film and music by Chel White.

METAL DOGS OF INDIA is a fast-paced collage of animated sequences, drawn directly onto the celluloid surface of the film. A highly interactive relationship is created between the images and the music, through varying degrees of synchronization. There are several themes which recur in the animated drawings; these include pictorial metamorphosis, industrialization, and the absurd.

"METAL DOGS OF INDIA is a musically syncopated animation marked by lively figurative and abstract drawings that fill the

screen with saturated colors and provide pleasure to the eye."—John Columbus, Edison Black Maria Film Festival.

Awards: CINE Eagle, 1985; Athens International Film Festival, Golden Athena, 1985; Chicago International Film Festival, Silver Plaque, 1985; Sinking Creek Film Festival, 1985; Humboldt Film Festival, 1985; Marin Film Festival, 1985; Ann Arbor Film Festival, 1985; San Francisco Art Institute Film Festival, 1986; N.Y. Film Expo, 1986. Shown: Swedish TV 2, Italian Television.

1985, 16mm, color/so,  
3.5m, \$12

### Jump Cut

Film by Chel White. Music by Chris and Cosey. Dance movements: Michelle Dell. Production Assistants: Beth Morris, Peter King.

JUMP CUT is a collage piece which explores dance movement, eroticism, and the subliminal. An emphasis is placed on a strong sound/image relationship, achieved through the rhythmic rapidcutting of imagery, and the synchronicity of the editing.

JUMP CUT is an attempt at bridging the gap between experimental film and 'the music video.' The film's soundtrack is a song by the British underground group, Chris and Cosey (formerly of Throbbing Gristle), known through Europe and North American for their innovative electronic music.

Award: NYC Experimental Video and Film Festival, 1987. Shown: Humboldt Film Festival, 1987; "Frontal Exposure," 1987.

1987, 16mm, color/so,  
4.5m, \$12

**Special Video Packages:** FILMS BY CHEL WHITE Includes: METAL DOGS OF INDIA and WET

3/4" video, color/so, 8.5m,  
\$15 rental



FILMS BY CHEL WHITE Includes: METAL DOGS OF INDIA, WET, and INDUSTRIAL PARK.

1/2" VHS video, color/so, 12.5m, \$17 rental

## White, David

### Meet Me Tonight In Dreamland

American pop heaven; lust, bountiful breasts, carnival screams and military invasion.

This lavishly photographed optical printing film paints with carnival neon, experiments with sound and moves through a night full of promise, excitement and fear. Through the underworld of the inner mind it takes us out to darkness and back again but not to the place we started.

I don't know what more to say about this film. It came alive on its own and grew. It became something very curious and hard to complete...one of those films that could expand endlessly. This is the best of my early work.

Award: Palo Alto Film Festival. Screening: Beaubourg Museum Art Center Opening, Paris, 1977.

1975, 16mm, color/so, 6.5m, \$30

### Elm Street

The premiere of the president's assassination ballet, observed through various high-powered rifle scopes...

This film made me ill when I first saw it, not because it is explicit but because it is not. It recalled to me so vividly my own sense of shock at the news of the John Kennedy assassination in 1963... In this film what really happened is left to the imagination.

The film recounts in slow motion the last few seconds of the president's life in an open air car on a Dallas street (Elm Street). As the optical printing lens moves in close, the film dissolves into

strange images created by the film grain. We share the president's last few seconds in the back seat with him dissolving into dust and chaos.

This film should be seen with REPORT (the excellent film by Bruce Conner) for another view of that same horrendous event.

1976, 16mm, color/so, 8m, \$30

### Laughs

Cathode ray tubes conjure the ghosts of your favorite stars as they laugh at nothing...

The television screen sparks and sizzles as their images are captured and splattered on my screen from thousands of miles away. They are laughing beyond alpha centauri by now, their perfect white teeth, their curled lips, their bobbing heads traveling the speed of light to amuse the future who won't understand them. As their laughter dissolves into silence, there is an uneasy feeling that you don't understand the joke. They seem to begin looking at each other wondering themselves what it was that made them laugh.

An interesting film shown at some film festival or other. I can't remember which one. Well, I can't be sure but this film is worth seeing.

1977, 16mm, color/so, 8m, \$30

### "8"

A detective drama starring eternity and various government agents.

Our main character is trying to smuggle the number eight out of the country and is being pursued by a woman with other ideas on her mind...marriage, assassination, whatever trick of body or mind that might foil eternity.

Again, as in BLONDE PIANO, this film is an exploration of primal/racial images. Our main character pursues another man who is burned alive in a car. Why? There is an eternal struggle in the room of the mind...and the man he sees burning in the car might be himself.

Filmed in black and white utilizing art deco organ music, this film, inspired by surrealism and old Republic film serials, is an intriguing look into my most gentle nightmares... The number eight represents eternity, a woman's figure and eight million dollars.

Shown: Cinematheque, San Francisco, 1982; Bay Area Surrealism.

1980, 16mm, b&w/so, 6m, \$30

### Blonde Piano

A man in a radiation suit discovers objects for the end of the world on one last rare spring day...a story based on patterns of my unconscious mind, it explores isolation (teeth fall off the edge of the earth), Christmas (Santa Claus is handcuffed at an abandoned gas station and his shopping cart is discovered to be empty) and death.

The film's main character is sick (due to radiation poisoning). He makes his home in a swamp (redesigned to reflect his tastes, to highlight the accomplishments of his life and accentuate the objects he cares about most). He pursues the Blonde Piano (a piano but actually a woman I once loved), finds it being played by a fish and decides it is best to leave it (her) alone. Photographed in soft spring light, fields of dry grass and wildflowers, this film is a visual feast.

Shown: Cinematheque, San Francisco, June 1982; Bay Area Surrealism, 1982; Quebec Television, 1982.

1981, 16mm, color/so, 5m, \$30

### Fun At The Clown School

Comedy assassins break into the clown school on Easter Sunday and act out their funniest and most pathetic fantasies.

The three characters, Oatmeal, Da Da Dolly and Captain Flip fun and frolic through various nightmarish comedy routines.

This experimental film was spontaneously photographed and laboriously edited. The narrator gives running commentary on the funny but unexplainable events that happen in the film. The characters don't know what may happen next as their imagination soars. A storm rages inside the school. Surgery is attempted on a cantaloupe. A dog appears and disappears in an elegant dance of mayhem, destruction and chaos. A rather joyous sense of futility pervades...

I find that people either hate this film or love it. Reaction is hard to predict. No one stands in the middle on this one. Larry Jordan has described it as "embarrassing," not just mildly so but exceptionally! Find out for yourself...

1978-1981, 16mm, color/so, 12m, \$45

### Red Africa

As molecules move in the room, our main character discovers he cannot have his cake and eat it too. This film has to do with Robert Fulton, who came to the Art Institute in 1981. I felt he was trying to have his cake and eat it too. This film is about that...

Objects move about the room as Robert Fulton (played by me) watches it through sunglasses. Then at the end he tries to eat



## White

his cake wearing green rubber gloves.

What does the title have to do with the film? I'm not sure. The film is an interesting experiment with fast jump cuts, a film about visual transitions... This film was originally titled: ROBERT FULTON EATS HIS CAKE. I'm revealing this now because I want him to know he inspired the film. I would like him to see it...so he can see what I've done with his cake.

1982, 16mm, color/so, 8m, \$45

## Goat Heaven

A wonderful place you can never leave, an American heaven of cheap goods and empty dreams.

My love/hate affair with the carnival. Various scenes are described as *War, Marriage, Vacation*... The images become icons, frozen in time, a captured temporary reality that is broken down every two weeks and moved to a new location leaving behind an empty parking lot. We see a two-headed cow. Children are held by clowns as they are shot at. There is a stuffed donkey and a machine that makes people scream. At the end we see heaven in glitter and god who needs to be greased.

This film never ceases to tantalize. A favorite for many, it seems to capture something about the American life that is unexplainable.

"This film creates its own genre."—D. Stone

Shown: Sacramento Cable Television, 1987

1981, 16mm, color/so, 7m, \$45

## 'S No Dance

Light, time and the sun's melancholy observations.

Still scenes, almost photo-like, evolve into mysterious plays of light and wind. The gentle move-

ments evoke a timeless quality. Images repeat as a man moves through a scene past endless rows of houses. A woman drops her packages falling but never reaching the ground. She opens a door but she must open it again. The man sits in a chair but cannot complete the act. A footprint evaporates in the light and the cycle repeats as life does not end.

This film is a discussion of how an instant can hold all time in it. If you've ever watched sunlight play across a sheet hung in the wind or watched sunlight streaming in a window, this film is for you. I worked on this film for five years...my graduate film project for the Art Institute.

1976-1981, 16mm, color/so, 20m, \$45

## White, Jacalyn L.

### Cetology

Made with Doug Dunderdale.

"CETOLOGY is a strange and beautiful exploration of a psychic space—an interior world. The title refers to the study of whales, the sound track uses the haunting calls of the Right Whale. The film itself was shot in the Chicago subway and elevated systems. The editing generates shifting spaces and overlapping times, evoking the mythic realms of Jonah and the Whale, Orpheus and Hades, and Ahab's obsessive search."—Bill Judson, Carnegie Museum of Art

Awards: Lakeside Film Festival, First Prize, 1977; Palo Alto Film Festival, Best Cinematography, 1979; Union of Independent Colleges of Art Film Festival, Second Prize, 1978; Humboldt Film Festival, 1979; DeAnza Film Festival, 1979; Carnegie Museum of Art, Pittsburgh, 1978.

1977, 16mm, b&w/so, 12m, \$18

## Footsteps

The film juxtaposes three elements—a man, a girl and footsteps to create a filmic reality.

1977, 16mm, b&w/so, 3m, \$5

## Radiation

Exploding orgasms or marching soldiers? The simplicity of the image leaves the door open for many interpretations.

1977, 16mm, b&w/so, 5m, \$10

## J.A.C.L.W. & S. Part II

The G's and I seemed destined to meet. Their long, purple tongues, sensual grace and meditative pace still captivate me. Even their first names, Jezebel, Amy, Cleo, Laura, Willie and Spook, the first initial of each form my name, connect us and they dance for my camera. These films work better when shown as a series, and should be rented together, and shown in the sequence listed here.

1979, 16mm, color/so, 11m, \$16

## J.A.C.L.W. & S. Part I

1979, 16mm, b&w/si, 12m, \$18

## J.A.C.L.W. & S. Part III

1979, 16mm, b&w/si, 3m, \$4

## In Mother's Way

I tell my side of the mother-daughter story which has changed dramatically since my father's death. The emotion is raw, embarrassing and honest. The movie ends but "I think it will go on."

Awards: Toronto Super-8 Film Festival, 1st Prize, 1982; San Francisco Art Institute Film Festival, 2nd Prize, 1982.

1981, S8mm, color/so, 32m (24fps), \$45

## Last Gasp

A dusk till dawn document of the dying gasps of my beloved Kodak Supermatic 200.

1981, S8mm, color/so, 18m (24fps), \$25

## Badwater Next Right

The camera rides a turbulent wave across the inches and miles of an ancient lake that is Death Valley. By contrasting this vast valley's natural beauty with the monotonous sounds of shower water, the film makes a political statement—badwater next right.

Award: San Francisco Art Institute Film Festival, 1983

1982, S8mm, color/so, 10m (24fps), \$20

## Waiting For X To Happen

"It seems I've spent most of my life waiting...for X to happen. You can fill in the blank any way you like.

1984, S8mm, color/so, 6m (24fps), \$10

## If X, Then Why?

S8 picture is 18 frames behind the sound. That reminds me of life.

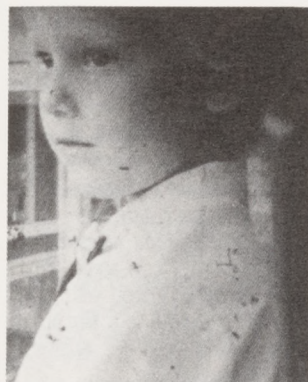
1986, S8mm, color/so, 8m (24fps), \$15

## In The Company Of Women, Part 1: The Daughters

Five dynamic women have an intimate conversation. Shot in extreme close up, the film gives insight into their world view and mine.

1985, S8mm, color/so, 10m (24fps), \$15





**Pawkedee Of The Mighty**  
by Ted White

### In The Company Of Women, Part 2: The Mothers

The mothers of the daughters filmed in part 1 talk; men, marriage, and kids.

1986, 8mm, color/so, 15m (24fps), \$25

### White, Neal

#### Eggtimer

Man: Eric Ross. Camera: Mike Abbey. Devised, directed, and edited by Neal White.

A man appears naked from a mirage on a railroad track in the desert. Lying down, he masturbates until a train mows him over.

Award: Monterey Film Festival.

16mm, b&w/so, 5m, \$20

### Little White Lies My Mother Called Them When We Pulled The Wool Over My Father's Eyes

Director: Neal White. Cast: Rush White. Camera: Neil Reichline. Sound: Andy Reichline.

An ethnographic musical comedy.

Award: Monterey Film Festival.

16mm, b&w/so, 5.5m, \$20

### Putting The Babies Back (Part II)

Written, directed and photographed by Neal White. Character: Walter Scheibel. Sync Sound recordist: Susan Felter.

Awards: Fifth National Student Film Festival, First Place; Ann Arbor Film Festival; Cannes Film Festival; Filmex.

16mm, b&w/so, 6.5m, \$20

### White, Ted

#### Pawkedee Of The Mighty

Frustrations of a mysterious child artist. An enigmatic delicacy, with Erik Satie piano music.

1984, 16mm, b&w/so, 5m, \$5

### Heart Like A Little Fist

A longing remembrance of childhood and its peacefulness.

"I just don't see why it's so great to be grown up."

"...heartfelt and witty, with visualization that is fresh and assured."—Robert Hawk, Director, Film Arts Foundation Festival

Shown: Humboldt Film Festival; Palo Alto Film Festival; Film Arts Foundation Film Festival; Marin Film Festival.

1985, 16mm, b&w/so, 5.5m, \$10

**Special Package:** Both of the above films may be rented together for the price of \$12.

### Whiteside, Tom

#### Wardour Street

Named for the center of London's film district, from whose side-walks most of these images were plucked. Other footage, found and sought, includes tails from a double eight transcontinental journey. This film may also be shown at 18fps if desired.

"Tom Whiteside's **WARDOUR STREET** breathes with a rhythm of its own, at times (only) reminiscent of Hollis Frampton's 'Palindrome' in some of its images and their regularity; other times, almost arrhythmic and entirely unpredictable; one senses a great conscious mind behind as mysterious and unknown and deliberate as life itself."—Gordon Ball

Award: North Carolina Film Festival, Juror's Award, 1981. Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/si, 8m, \$12

HEART LIKE A LITTLE FIST  
A FILM BY TED WHITE



#### Full Frame Two

"Make your movies  
Look like your dreams  
Don't let your dreams  
Look like your movies."

Casio solo: Dixon Crumpler.

"Time—it's what keeps everything from happening at once."—T. Dixon Crumpler.

"Tom Whiteside, exceptional, emerging artist."—New Films from the New South

1983, 16mm, color/so, 3.5m, \$10

#### Full Frame Three

A hand-tint version of **FULL FRAME ONE**, also a completely new film.

1982, 16mm, color/si, 6m, \$10

### Wiedemann, Dawn

#### Dances

The employment of various techniques—hand processing, optical printing and sound manipulation—creates a sensuous trance-inducing experience.

1981, 16mm, color/so, 8m, \$20

#### No Dogs Allowed

Made with Keith Miller.

Tri-generation optically printed Kodachrome stock yields a color-saturated illusionary outdoor performance. The manipulated African musical soundtrack weaves an atmosphere of call and response magic.

1981, 16mm, color/so, 8m, \$20

#### Sevom Cigam

An awesome magical force penetrates the situations and relationships of a powerful woman as she interacts with her lover, friends and animals in an untamed, rawly emotional experimental environment.

1981, 16mm, b&w/so, 20m, \$25

#### Alice Wonders

A "mad" film version of the story by Lewis Carroll, *Alice In Wonderland*. The characters in the film are played by children (except Alice, who grows bigger and becomes a woman), who imaginatively created a natural persona, character identification, in which to act out the perceptions and actions encountered in this crazed world. A humorous deconstructive narrative, experimenting with the "madness" of the adventures in the White Rabbit's House, the Mad Tea Party, the Duchess' Morals and others.

1984, 16mm, b&w/so, 12m, \$25



## Wiedemann

### Wiedemann, Dawn and Dick Blau

#### Tintinnabula

Image/Sound: Dawn Wiedemann and Dick Blau. With additional music by Pavel Burda, Joan La Barbara, and Yehuda Yannay.

Fairy tales. We improvised them one summer in a woods on the shore of Lake Michigan around an overgrown ruin—a place where mystery seemed to lurk. The original was shot on Super 8 and subsequently altered by means of optical printing. The tales were then woven into one another, sound and image twined together, a dense underbrush filled with little treasures: from sunlit dreams to sullen demons. The effect lies somewhere between kaleidoscope and labyrinth. Twisting and turning through it all are the dozen "stories" that make up the film, stories whose flinting threads both form the

larger pattern of the piece and lead to its conclusion.

1986, 16mm, color/so, 8m, \$30

### Wieland, Joyce

#### Sailboat

This little sailboat film will sail right through your gate and into your heart.

"SAILBOAT has the simplicity of a child's drawing. A toy-like image of a sailboat sails, without interruption on the water, to the sound of roaring waves, which seem to underline the image to the point of exaggeration, somewhat in the way a child might draw a picture of water and write word-sounds on it to make it as emphatic as possible... Joyce Wieland makes a very special kind of film. The same sense of humor, tenderness and feeling for the more humble details of life that is present in

her paintings and plastic constructions are given further dimensions in her films. There is somewhat of a sense of sadness and nostalgia in all her work...a sense of lost innocence."—Robert Cowan, *Take One*

"The word SAILBOAT is supered over the entire film. It's an innocent static referent for the artist's assisting of passing sailboats. 1933 used naming in another way. This led to her discovery of new possibilities for subtitles, used extraordinarily in RAT LIFE and extended to an even more uncompromising use in the supered meter-like permutations of REASON OVER PASSION. A day at the Beach, at the Sea, at the Sky and at the Sailboats."—Michael Snow

1967, 16mm, color/so, 3m, \$6

#### 1933

"The repeated images are such that they appear to be different every time; to be expanding. 1933 has a machine-mechanical-doll-rhythmic-like structure."—Robert Cowan, *Take One*

"1933. The year? The number? The title? Was it (the film) made then? It's a memory! (i.e. a Film). No, it's many memories. It's so sad and funny: the departed, departing people, cars, streets. It hurries, it's gone, it's back. It's the only glimpse we have but we can have it again. The film (of 1933?) was made in 1967. You find out, if you didn't already know, how naming tints pure vision."—Michael Snow

1967, 16mm, color/so, 4m, \$6

### La Raison Avant La Passion

"Joyce Wieland's films are among the most endearing ever seen, making her point and sealing the issue in a womanly way without any concern for ragged edges. LA RAISON AVANT LA

PASSION is a whirlwind view of Canada with an anti-dialectical premise."—Douglas Pringle, *Artscanada*

"REASON OVER PASSION, then, is Joyce Wieland's major film so far. With its many eccentricities, it is a glyph of her artistic personality; a lyric vision tempered by an aggressive form and a visionary patriotism mixed with ironic self parody. It is a film to be seen many times."—P. Adams Sitney, *Film Culture*

"This film is about the pain and joy of living in a very large space: in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because 'true patriot love,' a reasonable passion, can contain it, after all. But what is remarkable, for me, is that all its urgency is lucidly caught, bound as it were chemically, in the substance of film itself, requiring no exterior argument."—Hollis Frampton

1968-69, 16mm, color/so, 80m, \$90

### Pierre Vallieres

With subtitles in English. A film about a Quebec revolutionary who spent three years in jail without trial. The film was made in April, 1972, when Pierre was working with workers, raising consciousness, in Mount Laurier, Quebec. He was then writing a book about Quebec, and he has written the book *White Niggers of America* about French Canadians.

"PIERRE VALLIERES is one of the most effective political films I've seen. I was helped, when looking at the film, by Joyce's concentration on the words, on the voice. She eliminated all visual distraction, including the speaker's face. It's the voice, the tone of the voice, and the meaning of what is said that comes through. The sincerity and truth



*Tintinnabula* by Dick Blau and Dawn Wiedemann



of the voice comes through. Ms. Wieland displays in this film the maximum respect for what's being said in it. The purity of her approach, her formal choice, only increases the sharpness of the truth presented in the film.

"I look at this film also as a critique of most of the so-called political documentaries... Joyce Wieland concentrates on the speaker's voice, she presents Pierre Vallieres' voice in close-up, so that nothing is hidden. And the truth of the voice, the sound of the voice, the nuances of the voice, its vibrations, its colors merge so totally with what is being said that no other images are needed to make the point."

—Jonas Mekas, *Village Voice*

1972, 16mm, color/so,  
32.5m, \$40

### Solidarity

About a strike in which women are involved, but told in a very different way.

1973, 16mm, color/so,  
11m, \$15

### Wiese, Michael

#### Extraordinary Powers

Professional track athletes Ben Jipcho (Kenya), Lee Evans, Brian Oldfield and many others exchange notions of mind-body relationships with sports humanists George Leonard, Michael Murphy and Will Schutz. Filmed during an international Track Association meet in Eugene, Oregon.

"We limit ourselves because we believe we are limited."—Will Schutz

Ideal for physical education departments, coaches, recreation centers, humanistic and psychology groups interested in new ideas in sports.

16mm, color/so, 19m, \$35

### The Elements

Co-maker: Steve Arnold.

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

"THE ELEMENTS depicts personifications of Earth, Air, Fire and Water, in metaphor. The bodies of each blending in movement... A visual climax... A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves.

"...the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique."—Lenny Lipton, *Berkeley Barb*

Showings: San Francisco Museum of Art, Chicago Museum of Contemporary Art, S.F. Art Institute, Art Theatre Guild 'Midnight' Showings (17 theaters). Accompanying short film in the one-time showing of The Beatles' Magical Mystery Tour at the Straight Theatre, Haight Ashbury.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, b&w/si,  
8m, \$8

### Messages, Messages

A vast tapestry exploring the phenomena of psychic life enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making, it stars The Joseph, Liam O'Gallagher, Ruth Weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eight-track composition by William Spencer.

16mm, b&w/so, 30m, \$35

### Wilchusky, Le Ann Bartok

#### Skyworks, The Red Mile

Editor, director: Dody Cross. Photography: Air to air, Ron Boff; Free fall, Bud Bell; Ground, Dody Cross. Skydivers: Bob Brown, Ed Luby, Bud Bell, Chirp Navrotsky. Sound: Carol Spitzer, Jeff White and Ron Boff.

Documentary of conceptual artist Le Ann Bartok Wilchusky's "Skyworks, The Red Mile," dropped from 7,500 ft. altitude with skydivers, kinetically danced over the Pennsylvania countryside. This "Dropped Object" unrolled in free fall creating a line one mile long which altered the sky space dramatically. Shorter red pieces, held by the skydivers in free fall, spiral in and out as the skydiver as performer is held in G Force. A visual symphony of falling lines.

1973, 16mm, color/so,  
9.5m, \$15

#### Skyworks, Wind & Fire

Film edited by Le Ann Bartok Wilchusky. Photography: Free fall, Bud Bell and Bernie Wilchusky, and Le Ann Bartok Wilchusky. Skydiver: Bob Hall.

Film of "Dropped Objects" falling from 8,000 ft. altitudes with skydivers as performers. This film of a conceptual artist's work is a document of Skyworks but also meant to be expressive as an art film. A film of meditation revealing the cosmic breath as Skyworks pieces fall at the rate of 120 to 135 miles per hour. A breathing language of light and knowledge. Performance-controlled flight. Gyres cycling in and out—the mystic spiral. A perception of light and space as energy lines alter the environment temporarily.

1975, 16mm, color/si,  
8m, \$15

### Wiley, Dorothy

#### Cabbage

I like to film ordinary things I do and see everyday because film makes it so easy to see the immense cosmic fearsomeness and beauty of everything. While watching film, I can abandon myself to the event. I don't find that so easy to do in the kitchen in the morning. I still don't understand that part.

1972, 16mm, color/so,  
9m, \$15

#### Letters

One day I was watching my son write a letter—making marks on paper, folding it, slipping it into another folded paper, putting a name on it, a little picture in the corner, sending it flying through the air. Every movement seemed so packed with love energy that I began to think of all letters as Valentines. I thought of all the incredible letters Wiley and I had received over the years so I filmed four of them—a letter from Judy, a letter from worms, a letter from bugs, and a letter from Ethan. Wiley and Bob and Diane Nelson whistled popular favorite classics for the soundtrack.

1972, 16mm, color/so,  
11m, \$15

#### The Weenie Worm Or The Fat Innkeeper

I first saw these creatures at the Bodega Bay Marine Biology Lab. I was amazed—I lived on this planet so long not knowing I was sharing it with weenie worms. They only live a few places in the world. Victor had been working with them for several years doing DNA experiments.

1972, 16mm, color/so,  
11m, \$15



## Zane Forbidden

I love home movies.

1972, 16mm, b&w/color/so, 10m, \$15

## Miss Jesus Fries On Grill

"MISS JESUS FRIES ON GRILL is a mysterious striking evocation of pain and the short-circuiting sensations of living in this predicament of death. It is a short film and again the color is fine and sharp as a good paring knife.

"Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees.

"Cut to closeup of a baby being bathed in sink, screaming in silence. Then music box tinkles, but it is being wound too fast and the melody careens about in an insane manner and loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, 'Turn me over I think I'm done on this side.' The voice wonders if Miss Jesus knew the story. The image of the baby continues, bathing, nursing, falling asleep.

"It is impossible to convey the combination of counterpointing feelings this film arouses. Like all great art, it is mysterious in its working. Dorothy Wiley has such a clear but tender eye for life. Tender, not sentimental. Miss Jesus is a simply constructed, highly poetical film."—Mike Reynolds, *Berkeley Barb*

1973, 16mm, color/so, 12m, \$15

## The Birth Of Seth Andrew Kinmont

"The soundtrack was recorded separately and then put into position with the image. It

covers the last hours before Seth was born. For the most part the camera remains on Vicki in her bed surrounded by her husband, sculptor Bob Kinmont, her children, the midwife, the doctor, and Bob's mother who holds the mirror so Vicki can see. Occasionally the camera looks out the window to the mountains and yard outside with a horse and neighbor children moving about.

"The vision is straight-forward, no lyrical asides excepting the nature outside the window. The beauty and wonder arise from the situation and the people themselves going about this timeless procedure. As Seth's head begins crowning the telephone rings, Vicki's daughter answers and says it's for Vicki. Vicki says, 'Ask her to call back later.'

"There are a lot of birth films, but just a few reach the essence of the matter and manage to get it down on the emulsion. Wiley's vision is such that she never interferes with the inherent power of the situation. She is content to See.'—Michael Reynolds, *Berkeley Barb*

1977, 16mm, color/so, 27m, \$30

For additional listings, see Nelson, Gunvor and Dorothy Wiley.

## Wiley, William T.

### Man's Nature

16mm, color/so, 30m, \$40

### Wong, Al

### I Loved Her

The film is about a person I once loved, the hangups she had, and my own hangups; it took three years in the making.

1966, 16mm, b&w/so, 13m, \$25

## Environment

Ivan Majdrakoff has a one-man show at the Arleigh Gallery in San Francisco. In addition to Assemblage-Construction pieces, all five senses were explored. Rather than a film "of" the room it is a film "off" the exhibit.

Shown: Ann Arbor Film Festival; Los Altos Film Festival; Expo '67, Canada.

1968, 16mm, color/b&w/so, 12m, \$12

## Portrait of Ivan Majdrakoff

PORTRAIT OF IVAN is a film of a friend, artist and teacher at the San Francisco Art Institute whom I have known for five years. It shows nine minutes of personal madness in Ivan's daily life.

"Really inventive, turned-on study of the Artist in his studio."—John Schofill

1968, 16mm, b&w/color/so, 9m, \$10

## U.S. Choice

U.S. CHOICE is about calling your mother on the phone and instead it turns out to be your ex-wife, Jesus Christ, Lolita, Yourself, Bull Dike, Bowling Queen, Two Georgia Red Worms on their Wedding Night, Dancing With...Something in the Way She Moves.

1968, 16mm, color/so, 10.5m, \$12

## 69¢ A Lb.

The objective of 69 CENTS A LB. is to show man's fantasy on how he sees the ideal woman of his dream turn into a nightmare of reality and through realization he falls into a fantasy again and again.

Shown: 1970 Ann Arbor and Mike Getz Tour; Foothill College Film Festival, 1970; Monterey Film Festival, 1970.

1969, 16mm, b&w/so, 12m, \$15

## Tea For Two

Credits: Ursula Schneider. The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself.

Shown: F and F Schule Fur Experimentelle, Zurich; Art/Tape/22 Maria Gloria Bicocchi, Firenze, Italy. Collection: Yale University.

1970, 16mm, b&w/so, 5m, \$10

## Discount House

DISCOUNT HOUSE is about the different levels of space flesh, caught within the Hallways of one's mind... When they enter the Discount House World of 18th and Vermont St., they will never be the same...if they can come back out.

1971, 16mm, color/so, 21m, \$25

## Yo Yo Paradise

A film I made under the overdose of all the AM radio noise and TV commercials which were flooding my mind from what I really wanted to film—which was my pet rat, Homer.

Award: Stanislaus College Experimental Film Festival, Second Prize, 1974.

1972, 16mm, color/so, 17m, \$20

## Moving Still

The film took one and a half years to complete. It deals in space of many levels within a single movement, a movement which has a circular form which involves each viewer within the film itself.

"I was very moved by your films."—Terry Kemper, Whitney Museum of American Art



"Play with the malleability of time, impressive level of visual intelligence and control, beautiful and magical, memorable experiences..."—Standish D. Lawder

Awards: Foothill Film Festival, First Prize; Ann Arbor Tour, 1974; St. Xavier College, Chicago, Prize; Rutgers University Film Festival, First Prize, 1975. Shown: Art/Tape/22, Firenze, Italy; F and F Schule Fur Experimentelle, Zurich.

1974, 16mm, b&w/so,  
14m, \$28

### Same Difference

"A film structured around two windows overlooking the changing San Francisco skyline, involves different kinds of time lapses and sophisticated juxtapositions of movements such as the uninterrupted action of drinking a glass of water over dramatically changing skies. At times the time lapses occur in separate windows or even in different areas inside the windows."—Vincent Grenier

Awards: Rutgers University Film Festival, First Prize. Shown: Art/Tape/22 Maria Gloria Bicocchi, Firenze, Italy; F and F Schule Fur Experimentelle, Zurich.

1975, 16mm, color/so,  
17.5m, \$25

### 24 FPS.

This film deals with the relationship of Film, Projecting its self, like the physical space of the film's sprocket holes that creates the sound. Image was filmed and projected in the same movement of time which is 24 F.P.S.

1977, 16mm, color/so,  
14m, \$28

### Screen, Projector & Film

This film deals with filming (taking) and (giving) projecting into the same space of present and past. To project it is necessary to have a free standing screen 3 feet by 3 feet.

1978, 16mm, color/si,  
14m, \$28

### Wood, Bruce

#### Latex Sky

An expressionistic film using qualities of light and mass to create personal rhythms. LATEX SKY is a reaction to the depths of dreaming.

"...personal visual insistence, characterized by a concentrated exploration of the film medium itself...formalized spatial definitions of black and white; its effect as texture, velocity, massing, grain, tonality...set off a unique aspect of temporal duration and image-persistence."—Carolee Schneemann, Douglass College Film Festival

Award: Douglass College (Rutgers) Film Festival, 1975. Shown: Ann Arbor Film Festival, 1975; Kenyon Film Festival, 1975; Athens International Film Festival, 1975.

Other distribution: Cooperative des Cineastes Independants (Montreal).

1974, 16mm, b&w/si,  
8m, \$10

#### River Of Stars

RIVER OF STARS presents the viewer with an enormous amount of high energy input. As in the fleeting glimpses of a dream, it surges forward with intense VISUALNESS, pausing only to give brief significance to punctuating images. The resulting visual flow is precise and dynamic, ending in a struggle of visionary diffuseness and literal identification.

1975, 16mm, b&w/si,  
10m, \$15

#### Arctic Desire

Abstract geometric forms yield to lavish undulating surfaces. The illusion of depth becomes reversed

as the images seem to move into the viewer's space as though touchable.

1976, 16mm, b&w/si,  
8m, \$15

#### Edge Forces

EDGE FORCES is an abstract collage of rapid nebulous forms and calligraphic lines. The frame is used as a "carvas" for thousands of fleeting images which try to expand beyond its confines. Viewers are compelled either to comprehend the dynamic flow of the images, or to make free subjective associations with them.

Other distribution: London Filmmakers' Co-op; Paris Film Co-op.

1977, 16mm, b&w/si,  
11m, \$20

#### Between Glances

A beautiful abstract collage.

"BETWEEN GLANCES...plays with the illusion of depth, with interactions between apparent upper and lower planes. Strong blacks and whites bound the range of grays they encompass, while, periodically, black and white stills devoid of gray tones and of motion demarcate the film's progress."—B. Ruby Rich

First shown at the Third International Avant-Garde Film Festival, in London, 1979.

1979, 16mm, b&w/si,  
14m, \$25

### Wright, Charles

#### Surprised

An abstract hand-drawn cartoon set to original music. No shape, line, edge surface or background can be taken for granted for very long before turning out to be something else.

1973, 16mm, color/so,  
4.5m, \$9



Cable Car Melody by Charles Wright



## Wright

### Sorted Details

Shared shape, color or movement links each of these varied fragments of urban landscape with the next. Each sight has its own naturalistic ambient sound, as the film yanks you from spot to spot and moment to moment.

"One is repeatedly surprised and delighted watching Wright's films, the world is constantly being discovered, its secret harmony is perpetually revealed."—Marjorie Keller, *Idiolects* #8

"In a particularly beautiful passage, the film flows from an iridescent fragment to a dominant red, then to pink, back to red, then from blue striations to pink-tinted smoke to pink-tinted smoke, to a dusty hubcap on a tan car and, finally, to a man polishing a blue car. Wright introduces human presence very subtly: occasionally on the soundtrack in the form of voices, or with a mannequin or shad-

ows, or with media figures on television. Although primarily a visual work, SORTED DETAILS is a very tactile film. Wright makes his vision palpable."—Janis Crystal Lipzin, *Artweek*

1980, 16mm, color/so, 13m, \$25

### Cable Car Melody

You will look down Hyde Street and see San Francisco Bay in the background. In the foreground a cable car will move across the surface of the screen, while almost everything else will change, from shot to shot, to create a melody.

1986, 16mm, color/so, 26m, \$50

### Zdravic, Andrej

#### Waterbed

Zdravic was born in Ljubljana, Yugoslavia; he studied at SUNY Buffalo (B.A., M.A. in Film) and

lived in New York City 1975-1980. He has taught film at SUNY Buffalo and at the University of Wisconsin-Milwaukee. Besides his quest to explore life through the forces of nature, he has produced a number of films for the medical profession and other scientific fields. He has had over sixty one-man shows in the U.S. and abroad.

One of my earliest films, WATERBED, shot on the Niagara River rapids, holds the basic premise of all my endeavors: to infuse the viewer with a life force, a shot of energy that would enter the bones and whirl up the spirits!

"...it has sensuous, richly interpreted images of water rhythmically integrated."—*Buffalo Evening News*.

1974, 16mm, color/so, 5.5m, \$10

#### Phenix

Filmed at the Ljubljana Clinical Center, Yugoslavia.

PHENIX is dedicated to my father Franjo, a plastic surgeon and holistic healer, because through him a new world of beauty and meaning opened up for me.

"I have never seen any of Zdravic's work before, but what I saw last Wednesday left me so intrigued that I am anxiously looking forward to seeing more of his work. I saw part of his surgery room film, shot in Yugoslavia; it has an extraordinary visual and emotional power."—Jonas Mekas, *Anthology Film Archives*

"As its title suggests, PHENIX expresses a commitment to life, to a reborn physicality. Zdravic engages the viewer of PHENIX in a transcendent journey from the physical to the metaphysical, from the horrific to the sublime."—Bruce Jenkins, *Media Study, Buffalo*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 14m, \$35

### Breath

"BREATH consists of nothing more than shots of a newspaper blowing in the wind of empty New York streets. But Zdravic doesn't treat this subject with the wispy lyricism of Brakhage or Marie Menken. The newspaper is just a newspaper—a 'found object' a la Duchamp. The soundtrack, as in all Zdravic's films, was recorded on the spot—its on/off click as each shot is taken making for *musique concrete* accompaniment."—David Ehrenstein, *L.A. Herald Examiner*

"What is most striking about Zdravic's work right now is a vivid sense of how the frame of the screen traps—and thus compresses and heightens—the energy of movement."—Amy Taubin, *Soho News*

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 8m, \$25

### Carbon Arc

CARBON ARC is a document of a light sculpture performed in Buffalo, N.Y. (June 1975) by Joe Panone. Three powerful carbon arc beams shoot into the night sky, smoke from the power generators mingles with moths in a frantic dance. Here and there, a person's face emerges from the dark.

The sound was recorded by Rob Yeo and mixed by Andrej Zdravic.

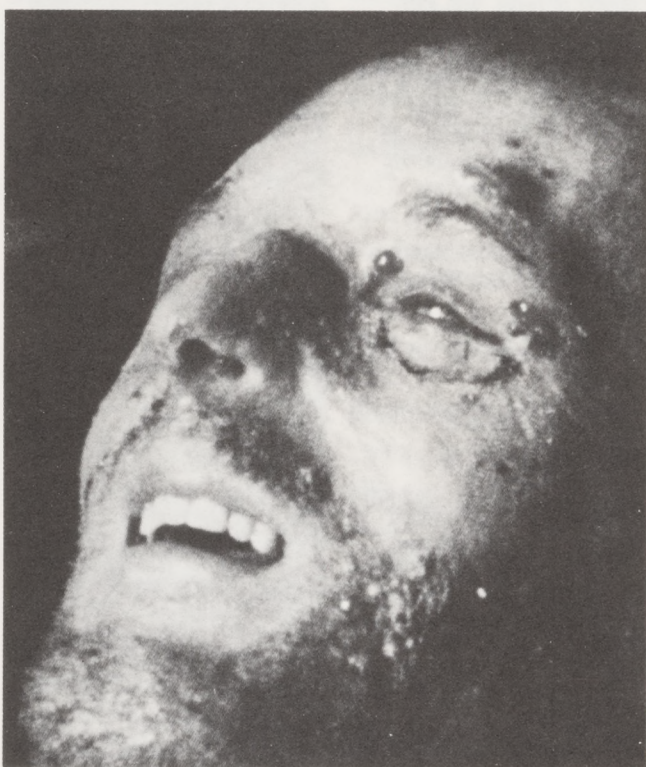
Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 9m, \$20

### Sunhopsoon

SUNHOPSOON was the name of a now-defunct vegetable store in New York's Chinatown. The rhythm of the words fit perfectly with my film.

SUNHOPSOON originates from having seen, one fine afternoon,



*Phenix* by Andrej Zdravic



light magically flickering on trees and bushes, realizing only later that this dance was being created by a passing freight train. I spent five months waiting and searching along the tracks for it to happen again. Persistence and activity generated the form of the film. The soundtrack is a collage of train rhythms and squeaks, but we never see the train itself.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so,  
8m, \$25

### Via Sound

VIA SOUND is a string of vignettes from a trip to Italy and Yugoslavia. As the title implies this film should be seen through listening. The Super-8 medium offered the exciting possibility of editing-in-camera both sound and the images simultaneously.

"There is a simple unpretentiousness here—a rarity in avant-garde—winning in its *obviousness*. With incredibly supple Super-8 sound equipment, Zdravic has found in the everyday world images of ravishing beauty that Kubrick, for all his Zeiss lenses and steadicams, can't match.

"Zdravic emerges as a talent of major proportions, and the form he has chosen to work in is once and for all snatched from its lowly 'home-movie' context. Zdravic shows that it can be a vital means of cinematic expression if intelligently used."—David Ehrenstein, *L.A. Herald*

Shown: "20 years of American 8mm and S8 films" retrospective, Anthology Film Archives, 1981.

Other distribution: Film-Makers' Cooperative, N.Y.

1978, S8mm, color/so,  
24m, \$35

### Dom

DOM, meaning home in my native Slovenian, is my second direct-sound film, and is an

amalgam of situations I have lived at various times—different rooms, buildings... Through many moves I came to realize that "home" does not exist out there, but it is something we carry within ourselves.

Contains dramatic footage of a Broadway (NYC) building covered in icicles with ravaging fire inside the windows.

"DOM is an investigation of old buildings discovering visual wonders amid decay, with the added fillip of a sense of horror. We see no people, but Zdravic makes us sense *presences*. He has a keen feel for the uncanny—what French master director George Franju calls the *insolite*. Curious as it might seem, DOM is as unsettling as anything by Jacques Tournier or Nicolas Roeg."—David Ehrenstein, *L.A. Herald Examiner*

Other distribution: Film-Makers' Cooperative, N.Y.

1979, S8mm, color/so,  
20m, \$25

### Venezia

I sailed into Venezia on a rainy October day...empty of people and mysterious, with water lapping at its doorsteps.

I have composed the soundtrack with sounds recorded in Venezia, and in San Francisco at the site of the "Wave Organ"—an acoustical sculpture built by Peter Richards.

"VENEZIA is a short film that reveals the limpid watery city and canals of Venice. Zdravic has an eye for the city's slimy green decay as a metaphor of metaphysical decadence."—Linda Gross, *L.A. Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so,  
7m, \$20

### Vesuvio

A diary from a visit to Mount Vesuvius and the surrounding volcanic terrain of the Naples Bay. Some of the themes, steaming rocks, bubbling hot springs were developed later in *RESTLESS*.

"quietly steaming, one feels the awesome underground forces within this slumbering giant."—Carmen Vigil, S.F. Cinematheque

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so,  
10m, \$15

### Vsi Sveti (All Saints)

Filmed in the cemetery of Ljubljana, Yugoslavia, on November 1st—All Saint's Day, when the living pay tribute to the dead by striking a candle and observing a moment of silence.

"VSI SVETI is incandescently beautiful. The lights sparkling at

the graveyard ceremony appear to be millions of burnished stars evoking the magic and mystery of ceremonies throughout the ages. The film's serenity provides its own comfort for the souls of the living as well as for their dead."

—Linda Gross, *Los Angeles Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 5m, \$10

### Anastomosis

ANATOMOSIS is a film about the human hand, as a magnificent instrument which not only assists us in every day life, but also essentially determines our careers, our play, and our relation to the world.

ANATOMOSIS weaves the lives of five people and the delicate reconstructive work of the microsurgeon into an accessible, aesthetically pleasing and slightly humorous experience.



Breath by Andrej Zdravic

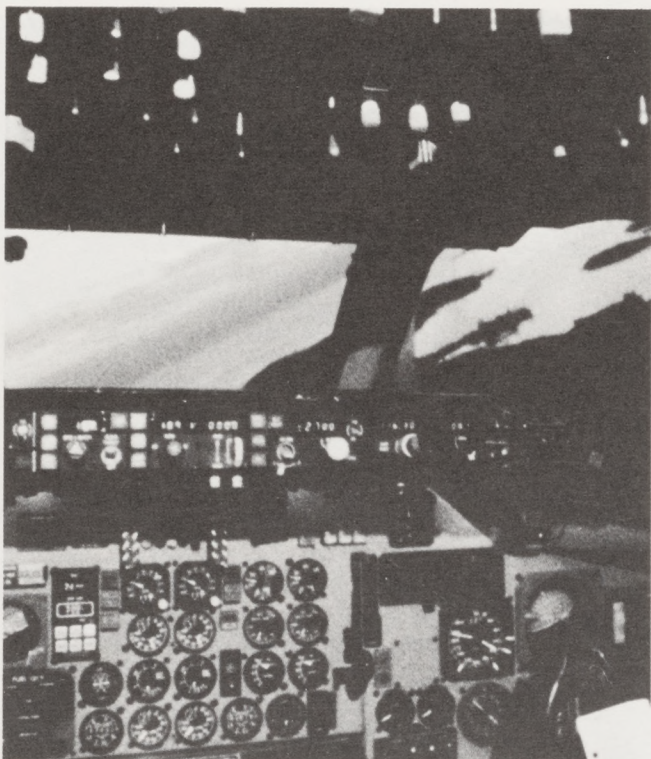


## Zdravic

"Like those paintings which record major events in the history of medicine, Andrej Zdravic's *ANASTOMOSIS* also celebrates an intervention. Here we see imagination reconstitute nature through technology. The process is complicated: cruel yet caring, beautiful and grotesque. The result—a hand, let us say, whose missing thumb is now a toe—is at one and the same time magnificent in its recovered grace and monstrous in its form. Looking at such an image, we must question all "natural" sentiment and aesthetic givens, for Zdravic's film has shown us the deeper beauties of imperfection."—Dick Blau, University of Wisconsin-Milwaukee

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/so, 57m, \$100



*Airborne* by Andrej Zdravic

## Kres

*KRES* is a sparkling film of a fire that my father built on the river bank of Soca in Yugoslavia some years ago. It is an intimate film, celebrating our reunion and the magic of the fire. The flames are dancing in the night and radiant faces glow around them. A moment of joy and peace. The song is woven with natural sounds and a digital sample of my voice.

Other distribution: Film-Makers' Cooperative, N.Y.

1986, 16mm, color/so, 5.5m, \$10

## Airborne

*AIRBORNE* is an energetic journey set in the cockpit of the MD-82 jet airliner. It is a distillation of some 70 flights (120 hours) with my friend Captain Ipavec who flies for Adria Airways, a Ljubljana-based airline. The axis of the film is the relationship between the



*Common Obsessions* by Robert Ziebel

outside world—Yugoslavia and Western Europe—as framed by the cockpit windows, and the complex digital instrumentation which assists the aircraft guidance.

The film takes the viewer through swift changes in flight and swishes through many weather conditions—wintery nights, blue heights, fog, rain and storm... The approaching landing strips at night reveal mysterious lights and configurations reminiscent of the cross. The soundtrack is an integral part of the visual rhythm and consists of electronically processed cockpit signals, pilot communications and such.

Other distribution: Film-Makers' Cooperative, N.Y.

1987, 16mm, color/so, 10m, \$25

## Restless

Iceland, where this film was shot in 1985, is in a state of continuing creation which manifests itself in hot springs, steam eruptions and geysers. It is a magical land of vast expanses, strange rock formations, countless rivers, cascades and glaciers. Its skies are laden with moisture and its Northern latitude accounts for seemingly endless (spring) days marked by eerie twilights. This windswept and desolate earth paradoxically vents great heat and energy from its inner core. *RESTLESS* evokes some of the power of this young Earth.

Other distribution: Film-Makers' Cooperative, N.Y.

1987, 16mm, color/so, 12m, \$25



# Ziebel, Robert

## Smile & Relax

Additional filmmaker/animations:  
Kevin Smith and Paul Tassie.

In personal yet public space falls the photo booth machine, which sets the stage and tone of the many fables, stories, and recollections of a young woman of a thousand moods with faces to match. Although obvious is the fact that there is a film being made during this event, as a film within a film or in this case film within a photo or vice-versa, the actual location itself becomes unobvious as the stories unfold, and moments of time are frozen in either still or motion picture. The questions arise: truth or lies? fantasy or fiction? beauty or beast? what is truth anyway? All parts aided by filmic time and space devices and effects. The woman herself is mesmerizing, as well as being hypnotized by the photo booth machine itself.

SMILE & RELAX works on many different levels, while at the same time being entertaining. Without even realizing it, the film comes full circle and brings you back to a direct contradiction of how the story began.

Awards: Ann Arbor Film Festival; Ann Arbor Tour; Kenyon Film Festival; Milwaukee Film Festival.

1980, 16mm, b&w/so,  
10m, \$15

## Common Obsessions

Individual yet common habits, tics, and methods of approach are syncopated and unsyncopated in a collage beat providing dancing for the adventurous. Based in a daily montage, the film begins much like the morning, includes a lunch break, becomes as complicated as the afternoon, with a final review of the day's events before bedtime. Using the notion

of circular cycles, and the idea of backwards-forwards patterning, both score and picture are edited simultaneously to bring a perfect marriage between image and sound. The initial idea came from watching people dance in clubs with all the latest video technology, only to think that nobody was watching, and perhaps what they needed was a review of their day since that is what they were probably patterning their dance steps from anyway. Visually scary and amusing at the same time.

1986, 16mm, b&w/so,  
10m, \$15

**Special Video Sale Package.** Includes: SMILE & RELAX and COMMON OBSESSIONS

1/2" VHS or 3/4",  
\$50 purchase.

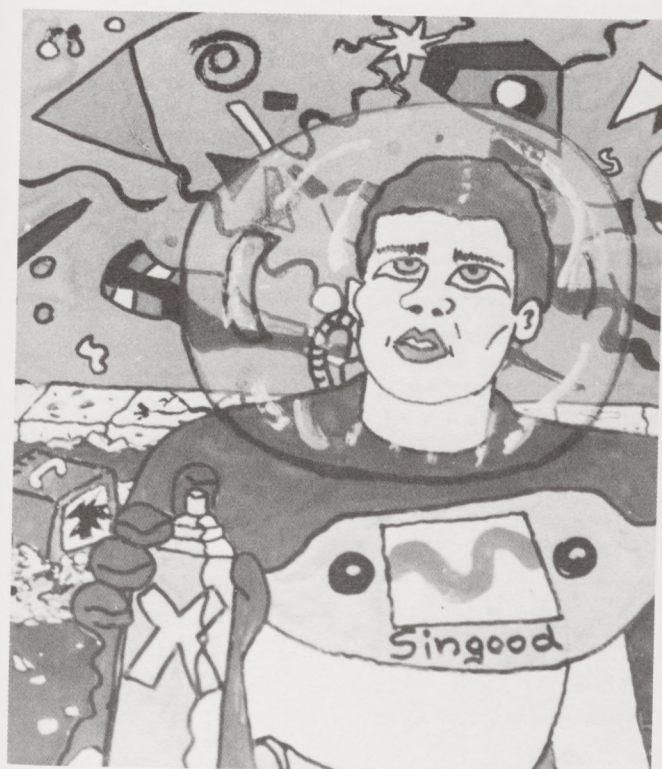
## Zoates, Toby

### The Thief Of Sydney

Part animated/part live action science fiction musical based on Australian convict ballads, about a youth who dreams of winning against nightmare odds in spite of crime, drugs, unemployment and the threat of nuclear war, to a future where he can realize his potential.

Awards: Children's Panel A.T.O.M. Awards; Australia, Best Animation, 1984; Krakow International Short Film Festival, Bronze Dragon for Script, Poland, 1985; New York Educational Film Festival, 1985.

1984, 16mm, color/so,  
13m, \$20



*The Thief Of Sydney* by Toby Zoates

## Classic Films

*Through special arrangements Canyon Cinema has acquired the titles listed below for rental distribution.*

## CLASSIC FEATURES

### The Birth Of A Nation

1915, USA

Epoch Producing Corporation. Produced and directed by D.W. Griffith. Screenplay by Griffith and Frank Woods, based on Thomas Dixon's novel and play *The Clansman*. Photographed by G.W. (Billy) Bitzer. Assistant cameraman: Brown. With Lillian Gish, Mae Marsh, Henry Walthall, Miriam Cooper, Robert Harron.

Griffith's historical spectacle film of the Civil War and its aftermath is told through the intertwined stories of two families, one on each side of the conflict. As an important part of our cultural heritage, it should be seen by everyone, despite its inflammatory subject matter. Griffith poured his



## Classics

whole heart and all the emotional power of his style of film-making into his southern-based view of the war that tore a nation apart. The film is filled with spectacular battle scenes and intimately moving moments: a mother welcoming home her weary soldier son, a sentry's sigh over the sight of a lovely young girl, a soldier falling in the battlefield. It was made as the culmination of hundreds of popular Civil War films and of the development of what has become known as classic cinema style, and in this sense it is not the 'first' of anything, regardless of what the history books say. It was probably the most successful and popular film ever made, though surrounded by controversy from the time of its first showings as *The Clansman*.

16mm, b&w/so, 120m, \$50

### The Blood Of A Poet (Le Sang D'Un Poete)

1930, France

Directed and written by Jean Cocteau; photography by Georges Perinal; music by Georges Auric. With Lee Miller, Enrico Rivero, Jean Desbordes. French dialog with English subtitles.

A filmic elaboration of the split second, this Orphic film poem takes place in the suspended moment of a tower's collapse, or within the poetic imagination. Considerable confusion has attended the interpretation of this film in America, where it was mistakenly called *Surrealistic*. Cocteau clearly indicates in the first minutes of the work that it is an emblematic allegory, and that its imagery derives from the mainstream poetic tradition of France. It is an odyssey of an

artist from his narcissistic impulses to apotheosis. As the artist searches among his interior voices for a truly oracular divine voice, he learns the difficult and terrifying price he must pay for inspiration: ostracism, tortured childhood memories, perpetual risk, groundlessness, and suicide. This film, one of the final achievements of the French avant-garde, became one of the most important sources for the American independent cinema.

Second print without subtitles available upon request.

16mm, b&w/so, 55m, \$35

### The Cabinet Of Dr. Caligari (Das Cabinet Des Dr. Caligari)

1919, Germany

Decla-Bioscop. Produced by Erich Pommer. Directed by Robert Wiene. Script by Carl Mayer from a story by Hans Janowitz. Art direction by Hermann Warm, Walter Rohrig, and Walter Riemann. Photographed by Willy Hameister. With Werner Krauss, Conrad Veidt, Lil Dagover.

This fantastic nightmare film was the catalyst for aesthetic debates all over the world. It is the first film to realize the tenets of German Expressionism as it had developed in literature, theater, and the arts. It is the story of Dr. Caligari, head of an insane asylum, who directs his somnambulist victim to commit crimes and himself ends up in a straitjacket. In a framing story, it is only a tale told by a madman. The special qualities of the film are primarily linked to the production design, the product of a group of artists associated with *Sturm*. The use of painted flats was a reversion to early cinema but the design was ultramodern in its deliberate distortions. The flatness is

ameliorated by a perspective that destroys natural space and by the use of dramatic contrast lighting. The actors adapt stylized movement and gesture to suit this Expressionist style. Later films abandoned the painted backdrops but utilized light and shadow to suggest the mystery and horror that dominated Expressionist cinema. "Caligariism" entered the language.

Silent film with music track added. Print quality varies, but is acceptable for public screenings.

16mm, b&w/so, 41m (sound speed), \$35

### Nosferatu (Eine Symphonie Des Grauens/A Symphony Of Terror)

1922, Germany

Prana. Directed by F.W. Murnau. Script by Henrik Galeen based on Bram Stoker's *Dracula*. Photographed by Fritz Arno Wagner. With Max Schreck, Gustav von Wagenheim, Greta Schroder.

NOSFERATU is the legendary story of the vampire who plagues a village until the sacrifice of a pure young girl dispels his curse. Murnau's chilling rendition of Bram Stoker's *Dracula* was filmed on location in the Baltic, an exception to the German tradition of the studio-made film. Within this natural world, he created an overwhelming sense of desolation and terror. He used negative images to turn trees white and skies black, stop-motion filming to create unrealistic motion, and double exposure for ghostly effects; but more important, he somehow endowed with foreboding commonplace landscapes photographed in natural light. Max Schreck portrays the most terrifying of a long line of blood-sucking counts.

Silent film with music track added.

16mm, b&w/so, 52m (sound speed), \$30

## The Phantom Of The Opera

1925, USA

Directed by Rupert Julian; screenplay by Raymond Shrock and Elliot Clawson, based on the novel by Gaston Leroux; photographed by Charles van Enger, Virgil Miller, and Milton Bridenbecker. With Lon Chaney, Mary Philbin, Norman Kerry, Snitz Edwards, Gibson Gowland, Arthur Edmund Carewe.

THE PHANTOM OF THE OPERA has dated very little—directed with surprising flair (although three different directors were used, including Chaney himself), boasting spectacular sets and Chaney's still-incredible makeup, this original version, even without color and sound, still seems light years ahead of its 1943 and 1962 remakes. In what is probably his most famous role, Chaney portrays the hideously scarred denizen of the catacombs who terrorizes the opera house above and falls hopelessly in love with a beautiful young soprano. Fast-paced and stylish, the film moves from one set-piece to another: the huge chandelier sent crashing into the audience; the great unmasking scene; the Poe-like Bal Masque, at which the Phantom appears wearing a death mask; the Phantom sitting astride a statue of Apollo on the roof of the Opera, his cape billowing about him; and the climactic invasion of the Phantom's underground kingdom, with its 'Black Lake' and ingenious torture chambers.

16mm, b&w/si, 75m (sound speed), \$30



**Potemkin  
(Battleship Potemkin/  
Bronenosets Potyomkin)**

1925, USSR

Goskino. Directed by Sergei Eisenstein. Script by Eisenstein from the scenario '1905' by Nina Agadzhanova-Shutko. Photographed by Eduard Tisse.

With Vladimir Barsky, Grigori Alexandrov, Alexander Antonov. With *POTEMKIN*, the new Soviet cinema took a central place on the world scene. The effects of this radical style are still felt wherever revolutionary movements look for a cinematic means of expression. To characterize the meaning of the Soviet revolution, Eisenstein used the events of the 1905 rebellion in the port of Odessa. There are five major sequences: the rebellion of the Potemkin's sailors over rotten food; the mutiny on the quarter deck; the display of the martyr's body on the quay; the massacre on the Odessa steps; the triumphant sailing of the battleship to meet the fleet. All of them merit prolonged study for Eisenstein's conscious manipulation of film materials. His brilliant editing, his use of details and repetition and contrast, his compression or expansion of time, the collision of images for their shock value, ran counter to the trend toward a seamless illusion of reality found elsewhere. The film was censored in many countries.

16mm, b&w/si, 55m (sound speed), 70m (silent speed), \$35

**Zero For Conduct  
(Zero De Conduite)**

1933, France

Directed and written by Jean Vigo; photography by Boris Kaufman; music by Maurice Jaubert. With Jean Daste,

Robert Le Flon, Du Veron, Delphin, Louis Lefebvre. French dialog with English subtitles.

*ZERO FOR CONDUCT*, Jean Vigo's first fiction film, was shot in just 8 days, on an extremely limited budget, with a very young crew and few professional actors. It is nonetheless one of the rare French films to win the favor of those who were to become the New Wave directors of the late '50s and '60s. *ZERO FOR CONDUCT* is, in part, an autobiographical account of the director's boyhood days in boarding school, and, in part, a rendering of childhood fantasy. Irreverent and sincere, realistic and poetic, the film was banned for anti-French sentiment, and reissued only in 1945, after the Liberation. The sympathetic portrayal of the tutor (Jean Daste) and of the children (many of them working class street youths) is in contrast to the often caricatural depiction of a grotesque adult world.

16mm, b&w/so, 44m, \$30

**CLASSIC SHORTS**

**Anemic Cinema**

1926, France

By Marcel Duchamp, assisted by Man Ray and Marc Allegret. This is the only film by the Dada artist Marcel Duchamp, and one of the central works of what P. Adams Sitney calls the 'graphic cinema.' The title itself—'anemic' is an anagram of 'cinema'—gives a clue to the sardonic wit that pervades the film. It consists entirely of a series of rotating, spiral-like images intercut with spinning disks of words strung together in elaborate and nonsensical puns. (Duchamp links *ecchymoses* (welts), *esquimaux* (eskimos), and *mots exquis* (exquisite words), in one sentence. The power and

significance of *ANEMIC CINEMA* lies in the visual tension between the optical illusion of depth in Duchamp's roto-reliefs and the word plays which, even though laid out in a spiral form similar to the graphic designs, are perceived as 'text' and thus two-dimensional.

16mm, b&w/si, 5m (sound speed), 7m (silent speed), \$10

**Ballet Mecanique**

1924, France

By Fernand Leger. Photographed by Dudley Murphy. Stars Kiki.

This film remains one of the most influential experimental works in the history of cinema. The only film made directly by the artist Fernand Leger, it demonstrates his concern during this period—shared with many other artists of the 1920s—with the mechanical world. In Leger's vision, however, this mechanical universe has a very human face. The objects photographed by Dudley Murphy, an American photographer and filmmaker, are transformed by the camera and by the editing rhythms and juxtapositions. In *BALLET MECANIQUE*, repetition, movement, and multiple imagery combine to animate and give an aesthetic *raison d'être* to the clockwork structure of everyday life. The visual pleasures of kitchenware—wire whisks and funnels, copper pots and lids, tinned and fluted baking pans—are combined with images of a woman carrying a heavy sack on her shoulder, condemned like Sisyphus (but through a cinematic sense of wit) to climb and re-climb a steep flight of stairs on a Paris street. The dynamic qualities of film and

its capacity to express the themes of a kinetic 20th century reach a significant level of accomplishment in this early masterpiece.

16mm, b&w/si, 10m (sound speed), 15m (silent speed), \$10

**Un Chien Andalou  
(Andalusian Dog)**

1929, France

Directed by Luis Bunuel. Screenplay by Salvador Dali and Bunuel. With Pierre Batcheff, Simone Mareuil, Luis Bunuel.

One of the seminal works of the avant-garde cinema and perhaps the most fully realized Surrealist film, this is Luis Bunuel's first directorial effort after assisting others, including Jean Epstein on *THE FALL OF THE HOUSE OF USHER* (1928). Bunuel and Dali collaborated on the script, which was intended as an expression of automatism, Andre Breton's concept of art produced directly from the subconscious mind without reference to rational explanations or conscious symbolism. The film is a cinematic assault on the eye of the viewer—literally illustrated in one celebrated shot where a straight razor is drawn across the surface of an exposed cornea. The dream-like quality of the film's logic and the striking originality of the images combine to create a series of memorable visual metaphors, the reflections of which can be seen in the subsequent history of cinema, especially in the later work of Bunuel himself.

Soundtrack added.

16mm, b&w/so, 15m (sound speed), \$15

**Emile Cohl Tribute Reel**

1908-1912, France

Emile Cohl was an early French experimenter with animation



## Classics

techniques. Tribute reel features THE AUTOMATIC MOVING COMPANY (1912), which uses stop-motion techniques to move an entire household of furniture from one house to another; HASHERS DELIRIUM (1910), that combines live action and animation to warn audiences of the evils of alcohol; and FANTASY (1908), which uses negative images of animated line drawings.

16mm, b&w/si, 10m (sound speed), \$10

### Entr'Acte

1924, France

Directed by Rene Clair. Script by Francis Picabia. With Erik Satie, Francis Picabia, Marcel Duchamp, Man Ray, Jean Borlin, Rolf de Mare.

ENTR'ACTE is a veritable encyclopedia of the cinema of magic: the image plastic and kinetic, the sensibility comic, inventive, charming, and absurd. Made as intermission entertainment for the Ballets Suedois, from an impromptu scenario by Francis Picabia and accompanied originally by an orchestral score by Erik Satie, the film stars a who's who of the Dada movement in Paris at the time. The plot, a series of improbable adventures, is inconsequential except as an excuse for Clair to explore the limits of the medium: the camera is run forward and in reverse, tipped side to side and upside down; the film is single-framed, undercranked, and run at high speed; the resulting action is animated, sped up, slowed down; the visuals are superimposed and transformed through various matte frames; the viewer is caught up and assaulted by the frenetic pace of the recorded and edited image. The sum of these parts is a charming but challenging

vision of Paris as a world of the imagination and the Dadaist intellectual conceit.

16mm, b&w/si, 15m, \$15

### The Fall Of The House Of Usher

1928, USA

Produced, directed, and photographed by James Sibley Watson. Screenplay and art direction by Melville Webber. Music by Alec Wilder. With Melville Webber, Herbert Stern, Hildegard Watson.

This is a haunting visual interpretation of the Poe short story. Constructed of layers of imagery through superimpositions, animation, and the use of expressionistic sets, this film is in the experimental tradition of THE CABINET OF DR. CALIGARI (1920). Equal credit and emphasis is placed on photography and art direction. The angular look to the film, with its art deco quality, gives a stylized sense of ominousness. The visual transpositions, objects floating through black space, actors crossing the scene at disconcerting levels, effectively conjure up a feeling of being pursued. The supporting soundtrack, with music by Alec Wilder, was added later.

16mm, b&w/so, 12m, \$10

### Folly Of Dr. Tube

1914, France

Directed by Abel Gance. A bizarre trick film in which Gance experiments with distortion mirrors and lenses. Dr. Tube is a strange-looking mad scientist who discovers a magic powder. A delightful light-hearted classic.

Silent film with music track added.

16mm, b&w/so, 13m, \$15

### Ghosts Before Breakfast (Vormittagsspuk)

1928, Germany

By Hans Richter. With Richter, Paul Hindemith, Darius Milhaud. This delightfully absurd Dada comedy defies all conventions, social and cinematic alike. Through pixillation derbies fly through the air, pistols are fired and no one dies, and bearded men (among them Paul Hindemith, Darius Milhaud, and Richter himself) advance heavily toward the camera. Originally created for the 1928 Baden-Baden music festival (with a Hindemith score now lost) it remains a continually surprising burlesque of objects that are literally in revolt.

16mm, b&w/si, 7m (sound speed), 11m (silent speed), \$15

### Hearts Of Age

Circa 1934, USA

Directed and acted by Orson Welles. Welles' first film has nothing to do with the work that would make him famous. It is a highly personal surreal fantasy made in 16mm when he was 19 years old and attending film school in New York.

16mm, b&w/si, 6m (sound speed), 7m (silent speed), \$8

### Life And Death Of 9413, A Hollywood Extra

1928, USA

Written and directed by Robert Florey. Photographed by Gregg Toland and Slavko Vorkapich. Art direction and editing by Slavo Vorkapich. This classic American experimental film is a critique of the industrialized society that makes numbers of its members and of the mass media forms—in this case, Hollywood movies—that create an artificial and often cruel 'star system' of absolute suc-

cess or abject failure. The plot involves an 'artist' who wants to become a 'motion picture player.' He is branded on the forehead with the number 9413 and begins the vicious cycle of dreams of glory and success contrasted with the reality of 'No Casting Today' signs. The actor who puts on a cardboard face in place of his real, human one, becomes a star. 9413 can't bring himself to accept fully the necessity of living behind a false mask; in the end, he dies, still a number instead of a star, and is transported to heaven where the brand on his forehead is wiped clean and he flies away through a celestial landscape. The film is especially noteworthy for the cinematography—much of it involving table top models and animation by Gregg Toland, who went on to photograph Orson Welles' CITIZEN KANE (1941)—and for the art direction and montage sequences by Slavko Vorkapich, who became a master of special montage effects and a leading theorist on the visual structure of the filmed image.

16mm, b&w/si, 12m (sound speed), \$10

### Morpheus Mike

1917, USA

Directed by Willis O'Brien.

O'Brien used models to create a tale of a hobo that ends up in the land of dinosaurs. O'Brien went on to direct the silent classic LOST WORLDS and the first KING KONG feature.

16mm, b&w/si, 3m (sound speed), \$8



**The Mysterious Box  
(La Boite A Malices) and  
Conquest Of The Pole  
(A La Conquete Du Pole)**

1912, *France*

Directed by Georges Melies. Georges Melies, the French magician, producer of spectacles, actor, artist and poet had the imagination to fully exploit the camera's possibilities for tricks and illusionism. His films are spectacles that amaze and delight. He created fantastic visions—all of them curious, some of them comic.

THE CONQUEST OF THE POLE is a late Melies film, and a science fiction adventure in which teams of scientists race each other to the Pole in a helicopter and a balloon. En route they meet the terrible Giant of the Snows who eats scientists for lunch. On their return to Paris, they are greeted by the giddy chorus line that saw them off.

16mm, b&w/si, 11m (sound speed), \$10

**Pacific 231**

1944, *France*

Directed by Jean Mitry. Music by Arthur Honegger. An award-winning film poem that was photographed and cut to the twelve-tone music composition of Honegger. The film is a tour-de-force of visuals and editing. The title refers to a locomotive that inspired the music and is the subject of the visuals.

16mm, b&w/so, 10m, \$15

**Rain (Regen)**

1929, *Netherlands*

Capi-Amsterdam. Directed and edited by Joris Ivens with Mannus Franken. Photographed by Ivens.

RAIN is a famous and lyrical impression of a rain storm in Amsterdam. This model 'city poem' observes, as Ivens put it, the changing face of the city during the rain. Filmed at moment's notice over four month's time—inclement weather permitting—but edited into a single passing shower, the film is wonderfully simple and conceals Ivens's meticulous care. (Its reliance on a bare minimum of light was a virtuoso achievement in itself.) He compared the film's embodiment of a mood to the verse of Paul Verlaine: 'Il pleur dans mon coeur/Comme il pleut sur la ville' (It weeps in my heart as it rains on the town). But Ivens's film is filled with joy.

16mm, b&w/so, 11m, \$15

**Symphonie Diagonale**

1924, *Germany*

By Viking Eggeling.

Throughout the development of the experimental film there has existed a common interest in the relationship between cinema and music. Viking Eggeling was concerned with the discovery of visual analogs to parallel musical composition. In SYMPHONIE DIAGONALE he created a feeling of orchestration, and of simultaneity and rhythm, through graphic alternation and variations on a theme. There is an almost three-dimensional quality given to the film medium in his technique of progressive emergence and withdrawal of abstract forms. Pattern, tone, contrast, tempo—all find animated counterparts in this example of "pure cinema."

16mm, b&w/si, 3m (sound speed), 5m (silent speed), \$8

**A Trip To The Moon**

1902, *France*

Directed by Georges Melies.

A TRIP TO THE MOON is undoubtedly Melies' best-known film, especially since its imaginative science fiction has become fact. In thirty scenes, members of the Astronomic Club prepare for their moon-launching, take off, land on the moon, and finally splash down in the sea as they return to earth. Silent film with music added.

16mm, b&w/so, 6m, \$8



## Addendum:

### **Nekes, Werner and Dore O.**

#### **Jum-Jum**

Dimensions of movement:

1. swinging movement;
2. changes of light;
3. constellations of persons and objects.

Materials:

1. fixed camera;
2. destruction of emulsion;
3. turning of pictures.

Esthetic organization:

1. polyrhythmic;
2. rhythmic monotony;
3. aleatoric within the sequels of cadres;
4. succession of sound complexes.

16mm, color/so, 10m, \$15

## Late Entry:

### **Lowder, Rose**

#### **Parcelle**

The French term "parcelle" refers to a fragment, particle or bit. Filmed frame by frame in the camera, the film rests upon the alternate appearance and duration of tiny colored squares and circles placed on a black background. Inserted in series between plain white or colored frames, the particular arrangement of the items on separate frames forms, when projected on the screen, certain visual relationships producing a specific perceptual experience.

1979, 16mm, color/si,  
3m, \$20

#### **Rue Des Teinturiers**

Filmed frame by frame in the camera, the focus of each frame is adjusted so that certain graphic features of items in the street that gives its name to the film are extracted and inscribed onto the film strip in a way which allows their characteristics to be seen, when projected in succession on the screen, as parts of a spatiotemporal image stretching from a position on a balcony over a canalized river to the road. The film is composed of twelve 2 3/4-minute reels, each of which was filmed on a different day throughout a six-month period. No editing was undertaken other than joining the reels together. This was done in a slightly nonchronological order so as to avoid accentuating the more anecdotal aspects of the scene.

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, color/si,  
31m, \$45

### **Les Tournesols and Les Tournesols Colores**

The film presents a field of sunflowers. The focus is adjusted frame by frame in succession according to a series of patterns on particular plants situated in different parts of the field. The diverse configurations placed on separate frames of the film strip appear, when projected successively, simultaneously on the screen. Thus, filmed one after another at different focal lengths, the sunflowers combine during projection to form one spatiotemporal image. LES TOURNESOLS COLORES is a capricious version of the film.

Other distribution of LES TOURNESOLS: Film-Makers' Cooperative, N.Y.; Canadian Film-makers Distribution Centre, Toronto.

1982-1983, 16mm, color/si,  
6m, \$25

### **Scenes De La Vie Francaise: Paris**

This film is one of a series of films: Arles, Paris, La Ciotat, Avignon. All four films share a similar organizational procedure in that their material is woven together on an ordinary printer according to a certain pattern. The problems that arise are tackled, however, in a slightly different way in the case of each film. In SCENES DE LA VIE FRANCAISE: PARIS, several places—Jardin du Luxembourg, Place de la Republique, Rue St. Antoine, Canal St. Martin, Place de la Bastille—are presented by means of a composition of frames recorded at various times from a similar viewpoint.

1986, 16mm, color/si,  
26m, \$40

### **Scenes De La Vie Francaise: La Ciotat**

Whereas throughout the film SCENES DE LA VIE FRANCAISE: PARIS the image is formed by means of relatively long sections recorded on different dates, in SCENES DE LA VIE FRANCAISE: LA CIOTAT, the image showing the port, the dry docks, the workers leaving the ship yards, a tanker launched, fishermen and the beach, rests on the interweaving of short moments. Hence in the case of this film the configuration is composed of two distinct but closely situated durations.

1986, 16mm, color/si,  
31m, \$50

### **Scenes De La Vie Francaise: Avignon**

This film, made in a similar way to SCENES DE LA VIE FRANCAISE: PARIS or SCENES DE LA VIE FRANCAISE: LA CIOTAT, shows a park in Avignon, the bus stop by the main market, a view of Rue des Teinturiers and a small square.

1986, 16mm, color/si,  
11m, \$25



# filmmaker index

- Abrams, Jerry  
Allen, John  
Anderson, Karl  
Anger, Kenneth  
Angerame, Dominic  
Arledge, Sara Kathryn  
Arlyck, Ralph  
Auslander, Leland
- Babeth  
Baillie, Bruce  
Bain, Claire  
Baldwin, Christy  
Ball, Gordon  
Barbieri, Victor  
Barnett, Daniel  
Barrish, Jerry  
Bartlett, Scott  
Bass, Warren  
Bastajian, Tina  
Bates, Al  
Beauvais, Yann  
Beckett, Adam  
Beckman, Ericka  
Beeson, Coni  
Berg, Lars  
Berliner, Alan  
Beroes, Stephanie  
Beveridge, Richard  
Bienstock, David  
Blair, Wendy  
Blank, Les  
Blau, Dick  
Block, Beth  
Bodien, Earl  
Brakhage, Stan  
Brand, Bill  
Breer, Emily  
Breer, Robert  
Brick, Richard  
Bridgers/Musiek, Lee  
Bromberg, Betzy  
Brooks, David  
Broughton, James  
Buchbinder, Amnon  
Burckhardt, Rudy
- Caldararo, Niccolo  
Cameron, Donna  
Cariati, Edwin  
Carney, John  
Carolfi, Jerome  
Chao, Tom  
Child, Abigail  
Clarke, Shirley  
Cohen, Karl  
Colmer, Roy  
Conner, Bruce  
Connor, Mike
- Conrad, Tony  
Couzin, Sharon  
Creston, Bill  
Cummins, Phil C.  
Cutaia, John  
Daley, Sandy  
Danielson, Rob  
Darbonne, Rodger  
Davis, Sandra  
De Bruyn, Dirk  
deGrasse, Herbert Jean  
De Hirsch, Storm  
Deitch, Donna  
Demetrios, Eames  
Derry, Charles  
Dewdney, A. Keewatin  
DeWitt, Tom  
Dixon, Wheeler  
Doberman, Gary  
Dobson, Jane  
Dore O.  
Dorsky, Nathaniel  
Dvorak, R. Raffaello  
Dwoskin, Steve
- Ebersole, Medora  
Elam, Jo Ann  
Elder, Bruce R.  
Ellis, Craig  
Ellis, Leonard  
El Teatro Campesino  
Emshwiller, Ed  
Export, Valie
- Faccinto, Victor  
Farley, William  
Fergus, Corwin  
Filippo, Mary  
Fisher, Holly  
Focus Pocus Film  
Squad  
Fonoroff, Nina  
Forney, Darrell  
Fort, Deborah  
Freude  
Friedrich, Su  
Fulton, Robert
- Gaikowski, Richard  
Garfield, Ar  
Gehr, Ernie  
Gerson, Barry  
Gerstein, David  
Gilberti, Nina  
Giorgio, Bob  
Girtlian, Virginia  
Glabicki, Paul  
Goldsmith, Silvianna  
Gordon, Bette
- Gottheim, Larry  
Graham, Daniel M.T.  
Gray, Michael  
Greenfield, Amy  
Gregory, David  
Grenier, Vincent  
Griffin, George  
Gruben, Patricia  
Gutman, Walter  
Guttenplan, Howard
- Haack, Warren  
Hallinger, David  
Halprin, Anna  
Hammer, Barbara  
Hansen, Brian  
Haslanger, Martha  
Haxton, David  
Haynes, Doug  
Helm, Nan  
Henny, Leonard  
Henry, Walter  
Hershey, Barry  
Hills, Henry  
Hindle, Will  
Hock, Louis  
Hollesen, Peter  
Holmes, Karen  
Hudina, Chuck  
Hutton, Peter
- Iimura, Takahiko  
Irwin, James
- Jacoby, Roger  
James Agee Film Project  
Jenkins, Patrick  
Jesionka, Henry  
Johnson, Karen  
Jones, Ed  
Jordan, Larry
- Kaplan, Helene  
Keller, Marjorie  
Kessler, Chester  
Kirby, Lynn  
Kish, Anne  
Klein, Michael  
Klocksien, Steve  
Klutinis, Barbara  
Knowland, Bill  
Kobland, Ken  
Kortz, Dirk  
Krasilovsky, Alexis  
Krumins, Daina  
Kubelka, Peter  
Kuchar, George
- Land, Owen
- Lawder, Standish  
Lebrun, David  
Lerman, Richard  
Lester, Howard  
Levine, Charles I.  
Levine, Saul  
Levy, Lenny  
Lewis, Laurie  
Lieber, Edvard  
Linder, Carl  
Linkevitch, Barbara  
Lipton, Lenny  
Lipzin, Janis Crystal  
Lothar, Eva  
Lowder, Rose  
Len Lye Foundation  
Lyon, Danny
- Mahler, Al  
Maliga, Sandy  
Malone, Sean  
Martin, Katy  
Massarella, Josephine  
McCall, Anthony  
McDowell, Curt  
McGowan, Bruce  
McGowan, Mark  
McLaughlin, Dan  
McLaughlin, David  
McLuskie, Carolyn  
Mekas, Adolfas  
Mekas, Jonas  
Merritt, Toney  
Metzgar, Eric  
Meyer, Andrew  
Michalak, David  
Miller, Franklin  
Moore, Andrew  
Murphy, J.J.  
Myers, Richard
- Nekes, Werner  
Nelson, Gunvor  
Nelson, Robert  
Nigrin, Albert  
Gabriel
- O'Neill, Pat  
Osborn, Steve
- Padula, Fred  
Palazzolo, Tom  
Parent, Bob  
Pearson, Lyle  
Peil, Jerrold  
Perkins, Philip  
Peterson, Sidney  
Petrochuk, Kon  
Pierce, J. Leighton
- Piotter, Christine  
Pitt, Suzan  
Plays, Dana
- Quinn, Michael
- Ralph Records  
Ranberg, Robert  
Rayher, Robert  
Razutis, Al  
Reveaux, Anthony  
Rimmer, David  
Ringo, David  
Rose, Peter  
Ross, Rock  
Ryan, Paul
- Sachs, Lynne  
Safran, Fred  
Salvo, Calogero  
Savage, Rob  
Savage-Lee, Caroline  
Schaaf, Russell  
Schiappacasse, Robert  
Schneemann, Carolee  
Schofill, John Luther  
Schwartz, Gary  
Sears, Loren  
Severson, Anne  
(Parker)  
Sharits, Greg  
Sharits, Paul  
Shepard, Tim  
Sher, Elizabeth  
Sherman, Stuart  
Singer, Joel  
Single Spark Films  
Snow, Michael  
Sonbert, Warren  
Spinello, Barry  
Stookey, Jeff  
Strand, Chick  
Szirtes, Andras
- Tartaglia, Jerry  
Taylor, Ron  
Tolley, Ramzy  
Torbet, Bruce  
Triman, Tom  
Turtle, Tyler  
Tellez, German
- Ungerer, Walter
- Vanderbeek, Stan  
Varela, Willie  
Verstappen, Harrie  
Vigil, Carmen
- Wallin, Michael  
Walsh, Jack  
Watkins, Peter  
Weisman, Phil  
Wellington, Fred  
Welsby, Chris  
Wendt, Doug  
White, Chel  
White, David  
White, Jacalyn L.  
White, Neal  
White, Ted  
Whiteside, Tom  
Wiedemann, Dawn  
Wieland, Joyce  
Wiese, Michael  
Wilchusky, Lee Ann  
Bartok  
Wiley, Dorothy  
Wiley, William T.  
Wong, Al  
Wood, Bruce  
Wright, Charles
- Zdravic, Andrej  
Ziebell, Robert  
Zoates, Toby







# title index

- A Brennen Soll Columbus's Medina,** Levine, S. 153  
**A La Conquete Du Pole (The Conquest of the Pole),** Melies 257  
**A Toute Betise,** Jones 128  
**Abandoned Children, The (Los Ninos Abandonados),** Lyon 161  
**Abraxas,** Metzgar 169  
**Absence,** Brakhage 31  
**Acquired Taste, An,** Arlyck 10  
**Across the Border,** Plays 196  
**Across the Street,** Kirby 136  
**Act of Seeing with One's Own Eyes, The,** Brakhage 28  
**Acts of Light,** Brand 36  
**Adagio,** Jordan 133  
**Adam's Birth,** Freude 85  
**Adebar,** Kubelka 142  
**Adieu Beausejour,** Singer 216  
**Adios America,** Cohen 52  
**Adirondack Holiday,** Lipton 156  
**Adoration of Suzy, The,** Gutman 100  
**Adventures of Jimmy,** Broughton 42  
**Adventures of the Scarlet Pimpernel: The Sword of Justice,** Cameron 47  
**Aeroplane,** Barbieri 13  
**After Becoming Before,** McGowan, M. 165  
**Aftermath,** Brakhage 34  
**Age of Consent, The,** Vigil 235  
**Aged in Wood,** Jacoby 124  
**Agee,** James Agee Film Project 126  
**Agriculture,** Ebersole 74  
**Ahead in Paris,** Pearson 190  
**AI (Love),** Iimura 120  
**Airborne,** Zdravic 252  
**Airplane Glue, I Love You,** Lester 151  
**Airs,** Brakhage 31  
**Akbar,** Myers 176  
**Akran,** Myers 176  
**AI Neil: A Portrait,** Rimmer 202  
**Alaska,** Dore O. 70  
**Alaya,** Dorsky 71  
**Albino,** Darbonne 60  
**Albuquerque Diary,** Varela 232  
**Aleph,** Fulton 87  
**Algorithm, An,** Gordon 94  
**Alice Wonders,** Wiedemann 245  
**All Major Credit Cards,** Burckhardt 46  
**All My Life,** Baillie 12  
**Allison,** Myers 176  
**Alone,** Dwoskin 73  
**Alone and the Sea,** Malone 163  
**Along the Way,** Wallin 236  
**Alternations of Perspection,** Gerstein 90  
**Always for Pleasure,** Blank 22  
**Amarillo,** Fisher 81  
**Ambivalence,** Gerstein 90  
**American Can Camera,** Darbonne 60  
**America Is Waiting,** Conner 54  
**America's in Real Trouble,** Palazzolo 187  
**America's Wonderful,** Giorgio 90  
**American Avant-Garde Film,** Bartlett 15  
**American Dream, An,** Klein 137  
**Amerika,** Razutis 200  
**Amerika: A Sampler Reel,** Razutis 200  
**Anabolite See,** Petrochuk 193  
**Analogies,** Rose 203  
**Analytical Studies I: The Film Frame,** Sharits, P. 213  
**Analytical Studies II: Un-Frame-Lines,** Sharits, P. 213  
**Analytical Studies III: Color Frame Passages,** Sharits, P. 213  
**Analytical Studies IV: Blank Color Frames,** Sharits, P. 213  
**Anastomosis,** Zdravic 251  
**Anatomy of a Bombing,** deGrasse 64  
**Ancestors,** Jordan 132  
**"...and having writ",** Holmes 116  
**Andalusian Dog (Un Chien Andalou),** Bunuel and Dali 255  
**Anderson/Loosely,** Palazzolo 189  
**Androgyny in Three Easy Steps,** Carolfi 48  
**Andros Diode,** Petrochuk 194  
**Andy Show, The,** Anderson 1  
**Andy Warhol,** Wellington 241  
**Andy Warhol's Unfinished Symphony,** Babeth 11  
**Anemic Cinema,** Duchamp 255  
**Anemone,** Dvorak 72  
**Angel Blue Sweet Wings,** Strand 220  
**Angels,** Brakhage 28  
**Angry God, The (Trailer),** deGrasse 64  
**Angry God, The,** deGrasse 64  
**Angular Momentum,** Brand 37  
**Animal, The,** Ungerer 229  
**Animals of Eden and After, The,** Brakhage 28  
**Animals Running,** Severson 210  
**Animus,** Schwartz 209  
**Ann, A Portrait,** Beeson 18  
**Anna Split the Oil,** Allen 1  
**Annabelle's Butterfly Dance,** Bates 15  
**Anselmo,** Strand 220  
**Anselmo and the Women,** Strand 223  
**Answering Furrow, The,** Keller 134  
**Anthem,** Osborn 186  
**Anthology of Boats,** Padula 187  
**Anticipation of the Night,** Brakhage 25  
**Any Given World,** Demetrios 65  
**Anywhere Is Paradise,** Varela 233  
**Aporia Series 1-5,** Doberman 69  
**Apparent Motion,** Sharits, P. 212  
**Apparition, The,** Jordan 132  
**Apple Summer,** Fisher 80  
**Apres Le Solree,** Kortz 139  
**April 1977,** Varela 232  
**Apropo of San Francisco,** Levine, C. 152  
**Aquarien,** Brakhage 30  
**Aqueerius,** Kuchar 146  
**Arabic Numeral Series 1-19,** Brakhage 34  
**Arctic Desire,** Wood 249  
**Arequipa,** Hammer 106  
**Ariel,** Dorsky 71  
**Ark,** Henry 111  
**Arnulf Rainer,** Kubelka 143  
**Around the World in Thirty Years,** Burckhardt 46  
**Arrested,** Levine, S. 153  
**Arrow Creek,** Plays 195  
**Art Institutionalized (SFAI 1980),** Angerame 6  
**Art of Survival, The,** Block 24  
**Art of Worldly Wisdom,** Elder 75  
**Artificial Paradise,** Strand 222  
**Artist Speaks,** Padula 187  
**As I Saw It,** Peil 191  
**As the Sun Goes Down, A Hole Appears in the Sky,** Gerstein 89  
**As the Wheel Turns,** Wallin 235  
**Asbury,** Kortz 139  
**Ascension of the Demonoids,** Kuchar 146  
**Aslam,** Merritt 169  
**Asphalt Ribbon, The,** Kuchar 146  
**@,** Brakhage 32  
**At Ease in the Bobosphere,** Jones 128  
**At Maxwell Street,** Palazzolo 189  
**AtmosFear,** Dewitt 67  
**Atomic Gardening,** Razutis 200  
**Auction Film, The,** Irwin 121  
**Audience,** Hammer 107  
**Aunt Rose's House,** Metzgar 169  
**Aurelia (Or Echo in Her Eyes, Part 3),** Nigrin 182  
**Autobiolmager 2,** Darbonne 60  
**Autumnal,** Dobson 70  
**Available Space,** Hammer 106  
**Axiomatic Granularity,** Sharits, P. 213  
**Az Iz,** Bromberg 40  
**Bables,** Savage 207  
**Baboblicons,** Krummins 141  
**Babuba,** Ross 204  
**Baby in a Rage,** Hudina 119  
**Back to Nature,** Kuchar 145  
**Bad Burns,** Sharits, P. 214  
**Badwater Next Right,** White, J. 244  
**Bal-Anat,** Carney 48  
**Balcones One,** Ringo 202  
**Ballet Mecanique,** Leger 255  
**Banana Olympics,** Klockslem 137  
**Bang,** Breer, R. 39  
**Banjo Pie,** Forney 83



**Barbara, a Fable**, Giritlian 91  
**Barn Rushes**, Gottheim 95  
**Baseball/TV**, Sherman 215  
**Basic Training**, Walsh 237  
**Batter's Box, The**, Osborn 186  
**Battleship Potemkin (Bronenosets Potyomkin)**, Eisenstein 255  
**Be-In**, Abrams 1  
**Be-In**, Sears 209  
**Beachwalk**, Walsh 237  
**Beat It**, Sher 214  
**Becky's Eye**, Varela 232  
**Become an Artist**, Farley 80  
**Bed, The**, Broughton 42  
**Bedroom, The**, Cohen 51  
**Before Need**, Nelson, G. 179  
**Before, After**, Barbieri 13  
**Beginning**, Szirtes 224  
**Behemoth**, Singer 216  
**Behindert (Hindered)**, Dwoskin 74  
**Being**, Farley 78  
**Bell Rang to an Empty Sky, The**, Farley 78  
**Bellow Red**, Berg 18  
**Below the Fruited Plain**, Lipton 155  
**Benedict Arnold**, Gutman 100  
**Bent Light**, Varela 232  
**Bent Time**, Hammer 107  
**Berkeley 12 to 1**, Deitch 65  
**Berlin Graffiti**, Babeth 11  
**Bessie Smith**, Levine, C. 152  
**Better**, Quinn 196  
**Between Glances**, Wood 249  
**B.F.D.**, Garfield 88  
**Bicycle**, Hudina 118  
**Bicycle Racer**, Anderson 1  
**Big Party, A**, Szirtes 224  
**Big Quiz, The, (The Maltese Dingus?)**, Cutala 59  
**Big Red Auk, The**, Irwin 122  
**Big Stick/An Old Reel, The**, Levine, S. 152  
**Big Story**, Fonoroff 82  
**Big Sur: The Ladies**, Jordan 131  
**"Bill And Ruby"**, Myers 176  
**Billabong**, Hindle 114  
**Bird**, Brakhage 31  
**Bird**, Szirtes 224  
**Birth of a Nation**, Griffith 253  
**Birth of Aphrodite, The**, Auslander 10  
**Birth of Seth Andrew Kinmont, The**, Wiley, D. 248  
**Bits and Pieces**, Dixon 68  
**Black and White in South Africa**, Bridgers/Musiek 40  
**Black Heat**, Hudina 119  
**Black Jackets and Choppers**, Carney 48  
**Black Power, We're Goin' Survive America**, Henny 110

**Blacks and Whites, Days and Nights**, Vanderbeek 230  
**Bladderwort Document, The**, Lipzin 158  
**Blazes**, Breer, R. 38  
**Bleu Shut**, Nelson, R. 180  
**Bilps**, Kuchar 145  
**Block Print**, Griffin 99  
**Blonde Barbarel**, Dore O. 70  
**Blonde Piano**, White, D. 243  
**Blood**, Krasilovsky 140  
**Blood of a Poet, The (Le Sang D'un Poete)**, Cocteau 254  
**Blood's Tone**, Brakhage 27  
**Blow Glass**, Cohen 51  
**Blowing**, Wellington 241  
**Blue Moses**, Brakhage 26  
**Blue Movie**, Fisher 81  
**Blue Movie**, Rimmer 201  
**Blues Accordin' to Lightnin' Hopkins, The**, Blank 21  
**Bluewhite**, Brakhage 27  
**Body Ritual**, Dvorak 72  
**Boerdery**, De Bruyn 62  
**Boggy Depot**, McDowell 164  
**Bolex**, Gutman 100  
**Boobs A Lot**, Ellis, L. 75  
**Book of Dead**, Faccinto 78  
**Book of the Rose and the Lily, The (Sefer Ha Soshonah)**, Henry 111  
**Bopping the Great Wall of China Blue**, Levine, S. 153  
**Born to Film**, Lyon 162  
**Boston Fire**, Hutton 120  
**Boulevard Kishka**, Kuchar 146  
**Bowl, Theatre, Garden, Marble Game**, Pitt 195  
**Box-Man**, Chao 49  
**Brainwashing**, Nigrin 184  
**Brancusi's Sculpture Ensemble at Tirgu Jiu**, Sharits, P. 214  
**Breakaway**, Conner 54  
**Breakdown**, Singer 216  
**Breakfast**, Snow 217  
**Breaking**, Haynes 109  
**Breaking With Old Ideas**, Single Spark Films 217  
**Breath**, Zdravic 250  
**Breathdeath**, Vanderbeek 231  
**Breathing**, Breer, R. 38  
**Bride Stripped Bare, The**, Palazzolo 187  
**Bridges Go Round**, Clarke 51  
**Brig, The**, Mekas, J. 167  
**Bright**, Perkins 192  
**Brummer's**, Bienstock 21  
**Buffalo Film**, Lipzin 157  
**Buneata**, Taylor 255  
**Burden of Dreams**, Blank 23  
**Burial Path**, Brakhage 31  
**Burnt Offering**, Gerstein 89

**Burning Ear, The (Mueyasul Mimi)**, Dundas 72  
**Bushes of the Rhineland**, Ross 204  
**Bust, The**, Halprin 103  
**But No One**, Friedrich 86  
**But What Do We Do?**, Henny 110  
**Butterfly Boy**, Darbonne 60  
**By the Lake**, Irwin 123  
**By the Lake**, Strand 223  
**By the Sea**, Merritt 169  
  
**Cabbage**, Wiley, D. 247  
**Cabinet of Dr. Calligari, The (Das Cabinet Des Dr. Calligari)**, Wiene 254  
**Cable Car Melody**, Wright 250  
**Cactus Diaries 3 & 4**, Varela 232  
**Cage, The**, Peterson 192  
**Cage of Promise**, Telley 226  
**California Street Steps**, Savage-Lee 207  
**Calligari's Cure**, Palazzolo 189  
**Camera/Cage**, Sherman 215  
**Campaign**, Palazzolo 187  
**Can Anybody Hear the Birds**, Kish 136  
**Canadian Pacific**, Rimmer 202  
**Carabosse**, Jordan 133  
**Carbon Arc**, Zdravic 250  
**Carol**, Emshwiller 76  
**Carrousel**, Jordan and Cornell 134  
**Cartoon Le Mousse**, Strand 222  
**Cassis**, Mekas, J. 167  
**Castro Street**, Baillie 11  
**Caswallon Trilogy**, Brakhage 35  
**Cat's Cradle Harp Wind Lock Heart**, Levine, S. 152  
**Catch**, Grenier 97  
**Catfilm for Katy and Cynnie**, Lawder 148  
**Cattle Mutilations**, Kuchar 146  
**Cayuga Run**, De Hirsch 65  
**C.C. Beam Goes for a Walk**, Kirby 135  
**Cels**, Pitt 195  
**Centers of Influence**, Arlyck 10  
**Centre**, Brakhage 31  
**Centuries of June**, Brakhage and Cornell 36  
**Cerebral Accident**, Derry 66  
**Ceremony and Celebration**, Jones 128  
**Cerveza Bud**, Burckhardt 46  
**Cetology**, White, J. 244  
**Cha-Hit Frames**, De Bruyn 63  
**Chambers of the Fire Dream**, Rose 203  
**Channels**, Savage-Lee 207  
**Charlatan**, Levine, S. 153  
**Charlie Dozes Off & the Dog Bothers Him**, Krasilovsky 140  
**Charlie's Dream**, Krasilovsky 140  
**Chess**, Sherman 216  
**Chicken Real**, Blank 22  
**Chickenstew**, Fisher 81  
**Children of Synanon**, Lester 151



- Children of the Golden West**, Lipton 156  
**Children's Party**, Jordan and Cornell 134  
**China Dog**, Shepard 214  
**Chinamoon**, Linkevitch 155  
**Chinese Firedrill**, Hindle 114  
**Chinese Lunch, The**, Cameron 47  
**Chinese Typewriter, The**, Barnett 13  
**Choice Chance Woman Dance**, Emshwiller 76  
**Choo Choo**, Haynes 109  
**Christ of the Rooftops, The**, deGrasse 64  
**Chronicles of the Dead**, deGrasse 65  
**Chrystals**, Emshwiller 77  
**Chuck's Will's Widow**, Brand 37  
**Chulas Fronteras**, Blank 22  
**Church**, Forney 83  
**Ciao Bella**, Bromberg 40  
**Cielo Drive/Waste Motion/Gaze/A Brief History of Japan 1939-1945/Cutting Room Newsreel**, Dixon 68  
**Cinderella**, Beckman 17  
**Cinderella Sneeze**, Garfield 88  
**Cine Insurgente**, Jones 128  
**Clpher**, Sharits, G. 210  
**Circle, The**, Barrish 13  
**Circles of Confusion**, Brand 37  
**Circus Girls**, Gutman 100  
**Circus Riders**, Haslanger 109  
**Circus Sketches**, Varela 232  
**Cities of Eden, The**, Razutis 200  
**Citizen**, Farley 79  
**City Edition**, Berliner 18  
**City Pasture**, Burckhardt 46  
**City Trip, A**, Pitt 195  
**City View**, Bass 15  
**Clancy**, Brakhage 30  
**Claude**, McLaughlin, Dan 166  
**Clean Slate, A**, Osborn 186  
**Clinic of Stumble**, Peterson 192  
**Close-Up**, Bass 15  
**Closer Outside**, Grenier 98  
**Clothed in Muscle—a Dance of the Body**, Gutman 101  
**Club, The**, Griffin 98  
**Coalfields**, Brand 37  
**Cockfighting**, Barrish 13  
**Cold Cows**, Miller 172  
**Color Cry**, Lye 160  
**Color Me Shameless**, Kuchar 143  
**Color Quandry**, Danielson 59  
**Color Sound Frames**, Sharits, P. 212  
**Colored Rain**, Varela 232  
**Colored Relations**, Spinello 219  
**Colorfilm**, Lawder 149  
**Colour Flight**, Lye 160  
**Columbarium**, Kessler 135  
**Coming Up For Air**, Strand 222  
**Commiseration Moon**, Krasilovsky 140  
**Common Loss**, Haynes 110  
**Common Obsessions**, Ziebel 253  
**Computer Art Series**, Vanderbeek 231  
**Confessions**, McDowell 164  
**Connie Joy**, Sears 209  
**Conquest of the Pole (A La Conquete Du Pole)**, Melies 257  
**Conquest Piece**, Merritt 168  
**Conspiracy and the Dybbuk, The**, Brick 39  
**Construction Job**, Lawder 148  
**Continuity in Aggregates for Sight and Dreams**, Gerstein 90  
**Continuum**, Angerame 8  
**Cool Hands, Warm Heart**, Friedrich 85  
**Cool Runnings**, Wallin 236  
**Cop, The**, deGrasse 63  
**Cornell, 1965**, Jordan 132  
**Cornucopia**, Lipton 155  
**Coronation**, Myers 174  
**Corridor**, Lawder 148  
**Corruption of the Damned**, Kuchar 143  
**Cosas De Mi Vida**, Strand 221  
**Cosmic Comics**, Verstaappen 234  
**Cosmic Ray**, Conner 54  
**Cottillon**, Jordan And Cornell 134  
**Covert Action**, Child 50  
**Cows**, Krasilovsky 140  
**Crane fly**, McLaughlin, David 166  
**Creation**, Brakhage 32  
**Criminal Language**, Buchbinder 44  
**Crocus**, Pitt 194  
**Crossroads**, Conner 54  
**Crucifixion Trinity**, deGrasse 65  
**Cube, The**, Varela 233  
**Cumulus Nimbus**, Grittian 91  
**Cup and the Lip, The**, Sonbert 218  
**Curious Phenomena**, Vanderbeek 231  
**Cut**, Turkle 227  
**Cut-Out Animation**, Jordan 132  
**Da**, Myers 176  
**Dam Job, The**, Stookey 220  
**Damage**, Dixon 68  
**Damned If You Don't**, Friedrich 86  
**Dana Can Deal**, Dixon 67  
**Dance, The**, Rimmer 201  
**Dance of the Loony Spoons**, Vanderbeek 231  
**Dances**, Wiedemann 245  
**Dangling Participle**, Lawder 148  
**Dante Quartet, The**, Brakhage 36  
**Dark Clouds Over the Lake, Lone Bird Files North, Through the Rain**, Fergus 80  
**Das Cabinet Des Dr. Callgari (The Cabinet of Dr. Callgari)**, Wiene 254  
**Das Seminar**, Nekes 177  
**Daughters of Chaos**, Keller 134  
**Dawn**, Szirtes 224  
**Day Then Night**, Moore 172  
**Daybreak and Whiteye**, Brakhage 25  
**Daylight Test Section**, Child 50  
**Dead End Street?**, Henry 110  
**Dead, The**, Brakhage 26  
**Dead Money**, Irwin 123  
**Deaf/Punk**, Gaikowski 87  
**Dear Little Lightbird**, Auslander 11  
**Death of Alex Litsky, The**, deGrasse 63  
**Deathgame**, Peil 191  
**Deathstyles**, Myers 176  
**Debt Begins at Twenty**, Beroes 19  
**Deciduous**, Kirby 136  
**Declarative Mode II**, Sharits, P. 214  
**Decodings**, Wallin 237  
**Deep Water**, McLaughlin, David 167  
**Deepwestern**, Nelson, R. 180  
**Definitions of a Circular Nature**, McGowan, M. 166  
**Del Mero Corazon**, Blank 22  
**Delaware Park**, Angerame 5  
**Demise of Dr. Petronius, The**, deGrasse 65  
**Demonstration**, Angerame 5  
**Department of the Interior**, Fonoroff 82  
**Departure**, Levine, S. 153  
**Desert**, Brakhage 31  
**Designs in Glass**, Bass 15  
**Desistfilm**, Brakhage 24  
**Desperate and the Deep, The**, Kuchar 146  
**Deus Ex**, Brakhage 28  
**Deutschland Spiegel**, Couzin 57  
**Devil's Cleavage**, Kuchar 145  
**Devotions**, Broughton and Singer 44  
**Diagram Film**, Glabicki 92  
**Diana**, Peil 191  
**Diaries, The**, Dixon 68  
**Diaries No. 1-No. 8**, Szirtes 224  
**Diarrhea of a Country Priest**, Carolfi 48  
**diary of an autistic child/part one/mrs. and Jack sprat's hidden wisdom**, Cariati 48  
**diary of an autistic child/part two/ragged edges of the hollow**, Cariati 48  
**diary of an autistic child/part three/hard core holy family**, Cariati 48  
**Die**, Schofill 208  
**Diploteratology**, Land 147  
**Dirt**, Connor 57  
**Dirty**, Dwoskin 73  
**Discount House**, Wong 248  
**Distance**, Dixon 68  
**Divine Miracle**, Krummins 141  
**Dizzy Gillespie**, Blank 21  
**Dobbs**, Osborn 186  
**Doctor Petronius, Seducer of Women**, deGrasse 64  
**Document Unearthed in the Northeast Territory**, Walsh 237



**Dog Star Man**, Brakhage 26-27  
**Dog Star Man, Prelude**, Brakhage 27  
**Dog Star Man, Parts 1-4**, Brakhage 27  
**Doggie Diner and the Return of Doggie Diner**, Lipton 156  
**Dogs of the Forest**, Lipton 156  
**Doll House**, Hammer 107  
**Dom**, Zdravic 251  
**Domain of the Moment, The**, Brakhage 31  
**Domicile**, Doberman 68  
**Dominion**, Brakhage 30  
**Don't Come in Me**, Barbieri 13  
**Don't Means Do**, Plays 196  
**Door**, Brakhage 29  
**Doorway**, Gottheim 95  
**Dot 2 Dot/Tete A Tete**, Nigrin 182  
**Double Strength**, Hammer 104  
**Down Wind**, O'Neill 185  
**Dracula and the Babysitter**, Cameron 47  
**Dream, The**, Brakhage 31  
**Dream Age**, Hammer 106  
**Dream 733**, Glabicki 92  
**Dream Sphinx**, Jacoby 124  
**Dreaming**, Vanderbeek 232  
**Dreamlife**, Michalak 171  
**Dreamwood**, Broughton 43  
**Dry Wood**, Blank 22  
**Dub Film**, Wendt 242  
**Dunes of Truro, The**, Lipton 155  
**Duo Concertantes**, Jordan 129  
**Duos—Combinations for a Portrait**, Kish 136  
**Duplicity**, Brakhage 31  
**Duplicity II**, Brakhage 32  
**Duplicity III**, Brakhage 33  
**Dyketactics**, Hammer 103  
**Dyn Amo**, Dwoskin 74  
  
**Early Clue to the New Direction, An**, Meyer 169  
**Easy Rider**, Safran 205  
**Easyout**, O'Neill 185  
**Eaux D'Artifice**, Anger 4  
**Echo in Her Eyes: Parts 1 & 2**, Nigrin 182  
**Eclipse of the Sun Virgin**, Kuchar 144  
**Eclipse: Still Life No. 3**, Rayher 198  
**Eclipsed: Still Life No. 4**, Rayher 198  
**Edge Forces**, Wong 249  
**Educational Television**, Peil 192  
**Edwin**, Sherman 215  
**EF**, Merritt 168  
**Egg**, Hudina 119  
**Egg Tide**, Forney 83  
**Eggs**, Hammer 104  
**Eggs and Elevators**, Giritlian 91  
**Eggtimer**, White, N. 245  
**Egyptian Series**, Brakhage 35  
**"8"**, White, D. 243

**Eight Films by Ralph Records**, Ralph Records 197  
**1857 (Fool's Gold)**, Elder 75  
**81 Bacon**, Giritlian 91  
**Eine Symphonie Des Grauens (Nosferatu)**, Murnau 254  
**Ektachrome Moon**, Varela 233  
**El Dia Tarasco**, Haack 103  
**El Kinko**, Quinn 196  
**El Otro Lado (The Other Side)**, Lyon 161  
**El Train Film**, Angerame 5  
**Elasticity**, Strand 221  
**Electric Valley, The**, James Agee Film Project 126  
**Element**, Greenfield 96  
**Elements, The**, Wiese 247  
**Eleven Different Horses**, Lawder 148  
**Elm Street**, White, D. 243  
**Emanent Domain**, Mahler 162  
**Embracable You**, Merritt 168  
**Emerging Figure**, Varela 232  
**Emile Cohl Tribute Reel**, Cohl 255  
**Encyclopedia of the Blessed**, Kuchar 144  
**End**, Cameron 47  
**End of the Art World**, Krasilovsky 139  
**Enjoy Yourself—It's Later Than You Think**, Palazzolo 188  
**Enthusiasm**, Ball 12  
**Entr'Acte**, Clair 256  
**Environment**, Wong 248  
**Ephesus**, Padula 186  
**Epileptic Seizure Comparison**, Sharits, P. 213  
**Epilogue to Oobieland**, Ungerer 229  
**Episodic Generation**, Sharits, P. 213  
**Erogeny**, Broughton 43  
**Erotic Signal, The**, Gutman 100  
**Ethna's Sulte, So Long**, Weisman 240  
**Etudes**, Szirtes 224  
**Euclidean Illusions**, Vanderbeek 232  
**Eureka**, Rayher 198  
**European Diary '78**, Guttenplan 101  
**European Diary '79 (Criss-Crossings)**, Guttenplan 102  
**Eva**, Bridgers/Musiek 40  
**Evel and the Snake**, Wendt 242  
**Evening of False Starts, An**, Irwin 121  
**Evening's Young, The**, Ralph Records 197  
**Everybody Needs Somebody**, Giorgio 91  
**Everywhere at Once**, Berliner 18  
**Evil Eye**, Bridgers/Musiek 40  
**Evil Is Live Spelled Backwards**, McLaughlin, Dan 166  
**Evolution of the Red Star**, Beckett 17  
**Excerpt From "Lawless"**, Tartaglia 224  
**Excess, Black Noise, and Fast Moving Pictures**, Turkle 227  
**Exchanges**, Gordon 94  
**Exclaim Her Limitless Wisdom**, Ross 205

**Exile**, Krasilovsky 141  
**Exiles**, Razutis 200  
**Exploded Views**, Petrochuk 193  
**Exploratorium**, Varela 233  
**Exsemabl: Festa No. 1**, Parent 190  
**Extraordinary Powers**, Wiese 247  
**Eyes**, Brakhage 28  
**Eyetoan**, Abrams 1  
  
**Face**, Lester 151  
**Face Dance**, Dvorak 72  
**Face Diary (Born 1976-Died \_\_\_\_\_)**, Kortz 139  
**Face of a Stranger**, Michalak 171  
**Face Poem**, Cohen 52  
**Facts in the Case of M. Valdemar, The**, Lipzin 158  
**Fake Fruit**, Strand 223  
**Falcon, The**, Cameron 48  
**Fall**, DeWitt 67  
**Fall of the House of Usher, The**, Watson 256  
**Fall Trip Home, A**, Dorsky 71  
**Fall Works**, Merritt 168  
**Fallen World, The**, Keller 134  
**Fantasy**, Giorgio 91  
**Far Out, Star Route**, Lipton 156  
**Farewell to Flesh**, Beveridge 20  
**Farm**, Irwin 121  
**Fates, The**, Osborn 186  
**Father Movie**, Ball 12  
**Father's Day**, Lipton 157  
**Father's Day**, Varela 233  
**Faustfilm: An Opera, Part I**, Brakhage 36  
**Fauve**, Cameron 48  
**Fear Is What You Find**, Irwin 122  
**Fearful Symmetry**, Wallin 236  
**Festival of Bards**, Gaikowski 87  
**Fetish Footage**, Varela 233  
**Fever Dream**, Strand 220  
**FFFTCM**, Hindle 114  
**Field**, Gehr 88  
**Fifteen Films by Stuart Sherman**, Sherman 215  
**Fifteen Song Traits**, Brakhage 35  
**Filet of Soul**, Faccinto 77  
**Film, A**, Angerame 6  
**Film Achers**, Block 24  
**Film Feedback**, Conrad 57  
**Film Watchers**, deGrasse 64  
**Film With Three Dancers**, Emshwiller 76  
**Film-Wipe-Film**, Glabicki 93  
**Filming Bizarro**, deGrasse 65  
**Filmmaker**, Hershey 112  
**Filmpiece for Sunshine**, Schofill 208  
**(Fin)\***, Razutis 200  
**Finds of the Fortnight**, Jordan 133  
**Fine French Phrases and Other Fables**, Merritt 168  
**Fingerprint**, Kortz 139



- Fire**, Cummins 58  
**Fire of Waters**, Brakhage 27  
**Fireworks**, Anger 1  
**First Time Here**, Myers 174  
**Fist Fight**, Breer, R. 38  
**Five Artists BIIIBobBIIIBIIIBob**, Nelson, G. 178  
**5 Films: Exploratorium, Shadow of Doubt, Anywhere Is Paradise, Spring Reel, The Last Look**, Varela 233  
**Five Improvisations**, Glabicki 92  
**Flapping Things**, Lipzin 157  
**Flash**, Pearson 190  
**Flesh Flows**, Beckett 17  
**Flesh of Morning**, Brakhage 35  
**Flicker, The**, Conrad 57  
**Flicks, The**, Peil 191  
**Filght**, Brakhage 30  
**Floorshow**, Myers 176  
**Florence**, Hutton 120  
**Floria**, Jacoby 124  
**Flower, The**, Brakhage 31  
**Flower Child**, Meyer 170  
**Fluke**, Breer, E. 37  
**Flush It!**, Angerame 5  
**Fluster**, Jenkins 127  
**Fly Me to the Moon**, McDowell 164  
**Flying**, Sherman 215  
**Flying Fur**, Griffin 99  
**Focus**, Haslanger 108  
**Focus Pocus Scholastic Teaser Reel**, Focus Pocus Film Squad 82  
**Fog (Hanging So Close to the Ground You Can Walk Right Through It)**, McGowan, M. 166  
**Fog Line**, Gottheim 94  
**Fog Pumas**, Nelson, G. 178  
**Following the Object to Its Logical Beginning**, Sachs 205  
**Folly**, Freude 84  
**Folly of Dr. Tube**, Gance 256  
**Footlights**, Girtlian 91  
**Footsteps**, White, J. 244  
**For Artaud**, Razutis 199  
**For Richard**, Fergus 80  
**Force Field: Sand**, Levy 153  
**Foregrounds**, O'Neill 186  
**Forest Lawn**, Varela 233  
**Forever and Always**, Kuchar 145  
**Form Film No. 1**, Vanderbeek 231  
**4891**, Merritt 168  
**Fountain/Car**, Sherman 215  
**Four by Four**, Carolfi 49  
**4 Films: April 1977, November 1978, March 1979, May Diary 1979: Emulsion Up**, Varela 232  
**4 Films: Father's Day, Ektachrome Moon, Romance Novel, Untitled**, Varela 233  
**Four Films: Note to Poll, Portrayal/Sherill Kaye, Portrayal/Near Site, Shmateh III**, Levine, S. 153  
**Four Flush**, Osborn 186  
**4 Girls**, Dewdney 66  
**Four in the Afternoon**, Broughton 42  
**Four Shadows**, Gottheim 95  
**4th of July Barbecue**, Barbieri 13  
**Fox Fire Child Watch**, Brakhage 29  
**Fractive Clusters**, Singer 216  
**Fragments from the Ruins of Fallen Films and Other Fallout**, Fergus 80  
**Frame**, Kobland 138  
**Frame Line**, Nelson, G. 179  
**Frames and Cages and Speeches**, Haslanger 108  
**Frankenstein, Part 1**, Tartaglia 225  
**Free Radicals**, Lye 160  
**Freedom's Skyway**, Angerame 6  
**Freeform**, Knowland 138  
**Friday the 13th**, McGowan, M. 165  
**From the Ladies**, Fisher 80  
**From the Left Side**, Savage 207  
**Fuck You**, Barbieri 13  
**Fudge Sunday**, Dvorak 72  
**Fugue**, Giorgio 91  
**Fugue**, Stookey 220  
**Fuji**, Breer, R. 38  
**Full Frame Three**, Whiteside 245  
**Full Frame Two**, Whiteside 245  
**Full Moon Notebook**, Doberman 68  
**Fun at the Clown School**, White, D. 243  
**Funeral of Mozart**, Szirtes 224  
**Funk**, Pearson 190  
**Fur of This Animal, The**, Doberman 69  
**Further Adventures in the North Woods, Including Recipes for Life on Earth, How It All Began, and What Went Wrong**, Fergus 80  
**Fuses**, Schneemann 208  
**Futurist Song**, Jacoby 123  
**Gadflies**, Brakhage 31  
**Game**, Merritt 168  
**Garage Door, A, Part 1 & 2**, Garfield 88  
**Garden of Earthly Delights**, Brakhage 34  
**Gardener of Eden, The**, Broughton and Singer 44  
**Garlic Is as Good as Ten Mothers**, Blank 22, 23  
**Gay Day, A**, Hammer 103  
**Gentle Harvest (Three Personal Views of Farming)**, Schaaf 207  
**Gently Down the Stream**, Friedrich 85  
**George Dumpson's Place**, Emshwiller 76  
**George Kuchar: The Comedy of the Underground**, Hallinger 103  
**Georgia**, Ball 12  
**Getting Together**, McLaughlin, David 166  
**Ghost Dance**, Fisher 81  
**Ghost Town 1974**, Varela 232  
**Ghost: Image**, Razutis 199  
**Ghosts Before Breakfast**, Richter 256  
**Glass Shadows**, Fisher 80  
**Glass Shots With Flower**, Lerman 150  
**Globes**, Sherman 215  
**Gnir Rednow**, Brakhage and Cornell 36  
**Go**, Kessler 135  
**Go Like This**, Ross 205  
**Goat Heaven**, White, D. 244  
**God Is Dog Spelled Backward**, McLaughlin, Dan 166  
**God Respects Us When We Work but Loves Us When We Dance**, Blank 21  
**Godzilla Meets Mona Lisa**, Arlyck 10  
**Goin' to a Party**, Quinn 196  
**Golden Positions, The**, Broughton 42  
**Government Property**, Lipzin 159  
**Governor, The**, Brakhage 31  
**Gradiva**, Nigrin 181  
**Grain Graphics**, Plays 196  
**Grand Canary, The**, Pearson 190  
**Grand Canyon Mule Rides**, Quinn 196  
**Grass**, Kortz 139  
**Gravitation**, Szirtes 224  
**Grease**, Hudina 118  
**Great Blondino, The**, Nelson, R. 180  
**Great Goddess, The**, Hammer 104  
**Greed, or Buffalo Baba**, Wallin 235  
**Greenfield**, Bartlett 14  
**Green Light**, Varela 232  
**Green Mountain**, Merritt 168  
**/Grid/Lock/Wed/Lock/**, Nigrin 181  
**Growth**, Peil 191  
**Guacamole**, Strand 221  
**Guerrilla Commercial**, Krasilovsky 140  
**Gulls & Buoys**, Breer, R. 38  
**Gurtrug Nr. 1**, Nekes 177  
**Gymnasts, The**, Baillie 11  
**Gymnopedies**, Jordan 129  
**Gypsies: The Other Americans**, Metzgar 169  
**Gypsy Wedding**, Metzgar 169  
**Gypsy Yodeler**, Taylor 225  
**Haight-Ashbury Quartet**, Sears 209  
**Hallelujah the Hills**, Mekas, A. 167  
**Hamfat Asar**, Jordan 129  
**Hamlet Act**, Nelson, R. 180  
**Hanafuda/Jasper Johns**, Martin 163  
**Hand/Water**, Sherman 215  
**Handmade**, Cummins 58  
**Hands Down**, Gutman 101  
**Happy Birthday Lenny**, Lipton 155  
**Harmonica**, Gottheim 95  
**Hasta Lumbago**, Jones 128  
**Hat Boxing**, Irwin 122  
**He**, Palazzolo 187  
**"He Was Born, He Suffered, He Died"**, Brakhage 30  
**Head**, Griffin 98  
**Heads or Tails**, Beveridge 20



**Health on Wheels**, Beeson 18  
**Heart Like a Little Fist**, White, T. 245  
**Hearts of Age**, Welles 256  
**Heavy Metal**, Bartlett 14  
**Heavy-Light**, Beckett 16  
**Hell Spilt Flexion**, Brakhage 35  
**Hello Skinny**, Ralph Records 197  
**Her Secret**, Barbieri 13  
**Hermes Bird**, Broughton 44  
**Hideaway**, McLaughlin, David 166  
**High Kikus**, Broughton 43  
**Highs**, Brakhage 31  
**Highway Landscape**, Murphy 173  
**Hildur and the Magician**, Jordan 131  
**Hilltop Nursery**, Lipton 156  
**Hindered (Behindert)**, Dwoskin 74  
**Histrionic Response Section**, Moore 172  
**Hit the Turnpike**, Angerame 7  
**Hold Me While I'm Naked**, Kuchar 143  
**Holding**, Beeson 18  
**Holey Cats**, Forney 82  
**Homage to Jean Tinguely's Homage to New York**, Breer, R. 38  
**Home on the Range**, Forney 83  
**Home**, Hammer 104  
**Honeymoon in Reno**, Angerame 7  
**Horizons**, Gottheim 95  
**Horse Science Series**, Danielson 59  
**Horseman, the Woman, and the Moth, The**, Brakhage 27  
**Horseopera**, Levine, C. 152  
**Hot Leatherette**, Nelson, R. 180  
**Hot Nasty**, Palazzolo 188  
**Hot Pepper**, Blank 22  
**Hours for Jerome, Part 1 & 2**, Dorsky 71  
**House Construction Home Movie**, Brick 39  
**House of the White People**, Kuchar 144  
**House Without Steps, The**, Ungerer 229  
**How Sweet It Is**, Halprin 103  
**How to Be a Homosexual, Part 1**, Jacoby 126  
**How to Be a Homosexual, Part 2**, Jacoby 126  
**How to Chose a Wife**, Kuchar 146  
**How to Make a (Pornographic) Movie**, Peil 191  
**Howle**, Hudina 119  
**Human Body Machine, The**, Ryan 205  
**Hundred Thousand Tasks, The**, Maliga 163  
**Hungry Eye**, Cohen 51  
**Hurrah for Soldiers, A**, Baillie 11  
**Hyde Park**, Arlyck 10  
**Hymn to Her**, Brakhage 30  
  
**I Am Joaquin**, El Teatro Campesino 75  
**I, an Actress**, Kuchar 145  
**"I Can't Get No..."**, Ryan 205  
**I Change I Am the Same**, Severson (Parker) 210  
**I.D.N.O.**, Irwin 122  
**I Loved Her**, Wong 248

**I Married a Heathen**, Kuchar 146  
**194**, Gordon 94  
**I Saw Where You Were Last Night**, Creston 58  
**I Scream**, Fort 83  
**I Was a Contestant at Mother's Wet T-Shirt Contest**, Palazzolo 189  
**I'd Rather Be in Paris**, Angerame 6  
**Ice**, Murphy 173  
**If I Scratch, If I Write**, Petrochuk 193  
**If X, Then Why?**, White, J. 244  
**Ikarus**, Hudina 118  
**Image**, Peil 191  
**Image, Flesh and Voice**, Emshwiller 76  
**Images of Afghanistan**, deGrasse 65  
**Images of Asian Music (A Diary from Life 1973-74)**, Hutton 120  
**Implosions**, Knowland 138  
**Improvisation on the Hollywood Ranch Market**, Lester 151  
**In a Summer Garden**, Jordan 133  
**In Bed**, Burckhardt 46  
**In Between**, Brakhage 25  
**In Marin County**, Hutton 119  
**In Mother's Way**, White, J. 244  
**In Progress**, Murphy 173  
**In Progress**, Varela 234  
**In Quest of Meat Joy**, Giorgio and Schneemaun 91  
**In Search Of**, Connor 57  
**In the Company of Women, Part 1: The Daughters**, White, J. 244  
**In the Company of Women, Part 2: The Mothers**, White, J. 245  
**In the Flesh**, Varela 233  
**Inauguration of the Pleasure Dome**, Anger 4  
**Incantation**, Rose 203  
**Incredible Invasion, The**, Gregory 97  
**Indellible, Inedible**, Burckhardt 46  
**Industrial Park**, White, C. 243  
**Ineluctable Modality of the Visible**, Lipton 155  
**Inferential Current**, Sharits, P. 212  
**Ingreen**, Dorsky 71  
**Inside Dope**, Burckhardt 46  
**Institutional Quality**, Land 147  
**Interieur Interiors (To A.K.)**, Grenier 98  
**Intolerance (Abridged)**, Lawder 148  
**Introduction to Humanities**, Severson (Parker) 210  
**Introduction to Oobleland**, Ungerer 228  
**Introspection**, Arledge 8  
**Intrusion**, Haack 102  
**Invocation of My Demon Brother**, Anger 4  
**Is This What You Were Born For?**, Child 50  
**It Gets Bumpy**, Kirby 135  
**It Happened in Sarasota**, Gutman 101  
**It Happened One Sunday**, Peil 191  
**It Only Hurts**, Fort 84  
**It's an O.K. Life**, Griffin 99  
**It's Frame of Mind**, Irwin 122

**It's This Way at Deel Ford**, Palazzolo 189  
**Itsme**, Bain 12  
  
**J.A.C.L.W. & S., Part I**, White, J. 244  
**J.A.C.L.W. & S., Part II**, White, J. 244  
**J.A.C.L.W. & S., Part III**, White, J. 244  
**Jack's Dream**, Jordan And Cornell 134  
**Jamestown Balloos**, Breer, R. 38  
**Jane**, Brakhage 35  
**Jane Brakhage**, Hammer 103  
**January 23rd**, McLaughlin, David 166  
**Jazz Sandwich, The**, McGowan, M. 165  
**J.D.**, Cutaia 59  
**Jefferson Circus Songs**, Pitt 195  
**Jerry's**, Palazzolo 188  
**Jesus' Blood Never Failed Me Yet**, Dwoskin 73  
**Jesus Christ Made Seattle Under Protest**, Stookey 220  
**Jim Petty Place, The**, Stookey 220  
**Jinx**, Ralph Records 197  
**Joe Miller Painting a Painting for a Film Film, The**, Darbonne 62  
**Journey, The, Parts 1-19**, Watkins 237-240  
**Juarez Diary**, Varela 232  
**Judy**, Singer 216  
**Judy Lehtinen—New York City**, Wellington 240  
**Juggling**, Sher 215  
**July '71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon**, Hutton 119  
**Jum-Jum**, Nekes and Dore 258  
**Jump Cut**, White, C. 242  
**Jungle Girl**, Myers 177  
**Juntos En La Vida, Unidos En La Muerte**, Varela 234  
**Just a Thought**, Merritt 168  
**Just Another Girl**, Ross 205  
**Just Between Me & God**, Krasilovsky 141  
  
**Kaldaion**, Dore O. 70  
**Kaleidoscope**, Lye 160  
**Kali's Revue**, Wallin 235  
**Kaskara**, Dore O. 71  
**Kay Rosalre & Her Lions**, Gutman 100  
**Keep Bright the Devil's Doorknobs**, Beveridge 20  
**Keeping Kinky**, Jones 128  
**Keeping Things Whole**, Ungerer 230  
**Kill for Peace**, Safran 205  
**Killman**, deGrasse 63  
**Kinderling**, Brakhage 36  
**Kino Dal**, Hills 112  
**Kirsa Nicholina**, Nelson, G. 178  
**Kiss of Death, A**, Merritt 168  
**Kitsch in Synch**, Beckett 17  
**Knock Knock**, Darbonne 59  
**Knockturne**, Kuchar 144  
**Kres**, Zdravic 252



- Kristallnacht**, Strand 222  
**Kunst Life I-III**, Jacoby 124  
**Kurt Kren**, Varela 232  
**Kustom Kar Kommandos**, Anger 4  
**Ky Kapers**, Kuchar 145
- La Belle Dame Sans Merci**, Krasilovsky 140  
**La Boite A Malices (The Mysterious Box)**, Melies 257  
**L.A. Carwash**, Lipzin 157  
**La Gualira**, Salvo 206  
**La Piazza San Marco, Venezia**, Dvorak 72  
**La Raison Avant La Passion**, Wieland 246  
**Labor Day: East Chicago**, Palazzolo 189  
**Lackluster**, Pearson 191  
**Lambda Man**, Tartaglia 225  
**L'Amico Fried's Glamorous Friends**, Jacoby 124  
**Land's End**, Varela 233  
**Landscape and Room**, Haxton 109  
**Landscape**, Hutton 120  
**Last Gasp**, White, J. 244  
**Last Look, The**, Varela 233  
**Last March, The**, Lipton 156  
**Last of the Persimmons, The**, O'Neill 185  
**Last Stand Farmer**, Brick 39  
**Last Strip Star**, Graham 96  
**Later That Same Night**, Hindle 115  
**Latex Sky**, Wood 249  
**Laughs**, White, D. 243  
**Lawale**, Dore O. 70  
**Lawyer, The**, deGrasse 63  
**Le Sang D'un Poet (Blood Of A Poet)**, Cocteau 254  
**Lead Shoes, The**, Peterson 192  
**Leap, The**, DeWitt 67  
**Leaves of Absence**, Vigil 234  
**Leaves of Glass**, Varela 232  
**Leisure**, Kuchar 143  
**Les Ondes**, Blair 21  
**Les Tournesols and Les Tournesols Colores**, Lowder 258  
**Lesbos Film**, Hammer 106  
**Lessons**, Danielson 59  
**Let a Thousand Parks Bloom**, Lipton 156  
**Let's Be Pals!**, Irwin 122  
**Letter to a Long Lost Friend**, Rayher 198  
**Letters**, Wiley, D. 247  
**Lie Back and Enjoy It**, Elam 75  
**Life and Death of 9413, a Hollywood Extra**, Florey 256  
**Life Is a Bitch and Then You Die**, Gilberti 90  
**Life Is a Serious Business**, Michalak 171  
**Life on Earth**, Lipton 156  
**Lifelines**, Emshwiller 75  
**Light at the End of the Tunnel**, Carolfi 48  
**Light Following, Part 1**, Savage-Lee 207  
**Light Journals 1-5**, Varela 233
- Light Journals 6-10**, Varela 233  
**Light Pharmacy (or Light Far May See) Parts 1-3**, Nigrin 184  
**Light Shaft**, Grenier 97  
**Light Sleeping**, Beroes 19  
**Light Traps**, Hock 115  
**Light Years**, Nelson, G. 179  
**Light-Play**, De Bruyn 62  
**Light/Form Studies from Anaxagoras' Stone**, Danielson 59  
**Lil Picard**, Goldsmith 93  
**Lil Picard, Art Is a Party**, Goldsmith 93  
**Lilly's World of Wax**, Palazzolo 190  
**Lincoln Logs for Jesus**, Turkle 227  
**Line Describing a Cone**, McCall 164  
**Lineage**, Griffin 99  
**Lion's Tale, A**, Ungerer 228  
**Little Boy**, Lyon 161  
**Little Jesus (Hippy Hill)**, Padula 187  
**Little Swahili Dancers**, Merritt 168  
**Little White Lies My Mother Called Them When We Pulled The Wool Over My Father's Eyes**, White, N. 245  
**Lived Time**, Haslanger 109  
**Living on the Mud**, Malone 163  
**LMNO**, Breer, R. 39  
**Loads**, McDowell 165  
**London Clouds**, Dixon 68  
**Lonesome Cowboy**, Kortz 139  
**Lonesome Cowboy**, Merritt 168  
**Lonesome Death of Leroy Brown, The**, Razutis 200  
**Long Beach**, Irwin 122  
**Looking for Mushrooms**, Conner 55  
**Loom, The**, Brakhage 35  
**Loony Tom**, Broughton 42  
**Loose Ends**, Strand 222  
**Los Ninos Abandonados**, Lyon 161  
**Lost Chord**, Anderson 1  
**Lotus Wing**, Abrams 1  
**Loud Visual Noises**, Brakhage 35  
**Love Happens**, Giorgio 90  
**Love It/Leave It**, Palazzolo 187  
**Love Letters**, Cohen 52  
**Love, Lynn**, Kirby 136  
**Love Potion Number Nine**, Safran 205  
**Love Sacrifice**, Brakhage 35  
**Lovemaking**, Bartlett 14  
**Lovers of Eternity**, Kuchar 143  
**Lovers, The**, Block 24  
**Loving**, Brakhage 25  
**Low Visibility**, Gruben 100  
**LP**, Lipton 155  
**Lucifer Rising**, Anger 5  
**Lumiere's Train (Arriving At The Station)**, Razutis 198  
**Luminous Zone**, Gerson 89  
**Lurk**, Burckhardt 45
- Lyrics**, Keller 134
- Machine of Eden, The**, Brakhage 28  
**Machu Picchu**, Hammer 106  
**Madagascar, or, Caroline Kennedy's Sinful Life in London**, Dixon 67  
**Made for Television**, Farley 79  
**Made in Maine**, Burckhardt 46  
**Made Manifest**, Brakhage 33  
**Magenta Geryon**, Jordan 133  
**Magic Orange, The**, Dvorak 72  
**Mainstream**, Abrams 1  
**Makimono**, Nekes 177  
**Making Offon**, Bartlett 14  
**Making Serpent**, Bartlett 14  
**Malanga**, Dewdney 66  
**Maltese Cross Movement, The**, Dewdney 66  
**Mammal Place, The**, Kuchar 144  
**Man and His Dog Out for Air, A**, Breer, R. 38  
**Man in a Bubble**, Peterson 192  
**Man in the Box, A**, Rayher 197  
**Man in the Dark Sedan**, Ralph Records 197  
**Man's Nature**, Wiley, W. 248  
**man who could not see far enough, the**, Rose 204  
**Mankinda**, Vanderbeek 230  
**Mao Tse-Tung, The Greatest Revolutionary of Our Time**, Single Spark Films 217  
**Marasmus**, Bromberg 40  
**March 1979**, Varela 232  
**March on the Pentagon**, Ringo 202  
**Marilyn Times Five**, Conner 55  
**Marks of Reference**, Doberman 69  
**Marquette Park**, Palazzolo 188  
**Marquette Park II**, Palazzolo 189  
**Marthain**, Farley 79  
**Masked Incident**, Merritt 168  
**Masks of Illusion**, Knowland 138  
**Masquerade**, Jordan 133  
**Mass for the Dakota Sioux**, Baillie 11  
**Match Girl**, Meyer 170  
**Matchseller, The**, Lewis 154  
**Maternal Fillgree**, Davis 62  
**Matte**, Taylor 225  
**Matter of Clarity**, Davis 62  
**May Diary 1979: Emulsion Up**, Varela 232  
**Mayday!**, Single Spark Films 216  
**Mayhem**, Child 51  
**Meanwhile**, Pearson 191  
**Medina**, Bartlett 14  
**Meet Me, Jesus**, Ungerer 228  
**Meet Me Tonight in Dreamland**, White, D. 243  
**Meeting With the Enemy, A**, Caldararo 47  
**Meji**, Savage 207  
**Melies Catalog**, Razutis 199  
**Memorabilia**, Deitch 65  
**Memorabilia**, Jones 128



**Memories of an Unborn Baby**, Lipton 155  
**Mendocino**, Wallin 235  
**Meniskus of Japan**, Szirtes 224  
**Menses**, Hammer 103  
**Message From Our Sponsor, A**, Razutis 199  
**Messages, Messages**, Wiese 247  
**Metal Dogs of India**, White, C. 242  
**Metalodeon Trailer**, Wendt 241  
**Metamorphosis**, Colmer 53  
**Metanomen**, Bartlett 13  
**Mexican Jail Footage**, Ball 12  
**Mexico**, Goldsmith 93  
**Michigan Avenue**, Gordon 94  
**Midnight Party, The**, Jordan and Cornell 134  
**Midnight Trailer**, Wendt 242  
**Migration**, Rimmer 201  
**Millbrook**, Ball 13  
**Mind Over Matter**, Vigil 234  
**Mindscape No. 1**, Ringo 202  
**Mindscape No. 2**, Ringo 202  
**Miracle of Change, The**, Pierce 194  
**Mirror-Reflection**, Szirtes 224  
**Mirrored Reason**, Vanderbeek 232  
**Miss Jesus Fries on Grill**, Wiley, D. 248  
**Memosyne Mother of Muses**, Gottheim 95  
**Mockingbird**, Fort 83  
**Moiety, The**, Doberman 69  
**Mololog**, Berg 18  
**Mom**, Kuchar 146  
**Moment**, Brand 36  
**Moment**, Dwoskin 73  
**Money**, Burckhardt 46  
**Money**, Hills 113  
**Mongoloid**, Conner 55  
**Mongrelold, The**, Kuchar 145  
**Monitoring the Unstable Earth**, Wallin 236  
**Moody Teenager**, Gaikowski 87  
**Moomoons**, Petrochuk 193  
**Moon 1969**, Bartlett 13  
**Moon Goddess**, Hammer 104  
**Moon Trilogy**, Varela 232  
**Moondance 1 & 2**, Varela 232  
**Moondance**, Cummins 58  
**Moonlight Sonata**, Jordan 132  
**Moonlight Sonata**, Klein 137  
**Moons Pool**, Nelson, G. 179  
**Morning**, Gehr 88  
**Morning Procession in Yangchow**, Barnett 13  
**Morpheus Mike**, O'Brien 256  
**Morrow Plots, The**, Osborn 186  
**Mosalk im Vertrauen**, Kubelka 142  
**Mosholu Holiday**, Kuchar 143  
**Mosori Monika**, Strand 221  
**Mostly About Myself Remembering**, Berg 18  
**Motel Row**, Razutis 199  
**Motel Row, Part 1**, Razutis 200  
**Motel Row, Part 2**, Razutis 200

**Motel Row, Part 3**, Razutis 200  
**Moth**, Taylor 225  
**Moth-Eyed Man, The**, Doberman 69  
**Mother of Five**, McLaughlin, David 166  
**Mother's Day**, Broughton 40  
**Mothlight**, Brakhage 26  
**Movie, A**, Conner 55  
**Movie Stills**, Murphy 174  
**Moving Spaces (3<sup>4</sup>)**, Gerstein 89  
**Moving Still**, Wong 248  
**Moving Targets**, Shepard 214  
**Mr. Frenhofer and the Minotaur**, Peterson 192  
**Mr. Hayashi**, Baillie 11  
**Mr. President**, Helm 110  
**Mr. Sandman**, Faccinto 77  
**Mr. Trt-State**, Palazzolo 188  
**Ms. Hyde**, Kuchar 146  
**M.T.X.S.**, Ross 205  
**Mujer De Milfuegos (Woman of a Thousand Fires)**, Strand 221  
**Multiple Orgasm**, Hammer 104  
**Municipal Garden, The**, Osborn 186  
**Murder of Fred Hampton, The**, Gray 96  
**Murder Psalm**, Brakhage 34  
**Musa Paradisiaca Sapientum**, Klockslem 137  
**Muscles and Flowers**, Gutman 100  
**Mutiny**, Child 50  
**My Day**, Irwin 123  
**My Life in Art**, Freude 85  
**My Life, My Times**, Lipton 156  
**My Mother's House in Albertville**, Fort 83  
**My Name Is Oona**, Nelson, G. 178  
**Mysterious Box, The (La Boite A Malices)**, Melies 257  
**Mystery Bubble**, Bridgers/Musiek 40  
**Mystery of Life, The (As Discovered in Los Angeles)**, Angerame 7  
**Myth in the Electric Age**, Berliner 18  
  
**Nadine's Song**, Lipton 156  
**Natural Habitat**, Arlyck 10  
**Natural History**, Berliner 18  
**Naughty Words**, McDowell 164  
**Near the Big Chakra**, Severson (Parker) 210  
**Necrology**, Lawder 148  
**Negative Space**, Savage-Lee 207  
**Neither More Nor Less**, Ryan 205  
**Nemesis**, Haack 102  
**Neon Crescent, A**, Varela 232  
**Neptunian Space Angel**, Angerame 6  
**New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops**, Land 147  
**New Left Notes**, Levine, S. 153  
**New Moon**, Cameron 47  
**New York Loft**, Hammer 107  
**New York—Miami Beach**, Girittian 51

**New York Near Sleep for Saskia**, Hutton 120  
**New York Portrait: Chapter One**, Hutton 120  
**New York Portrait: Chapter Two**, Hutton 120  
**Newsreel of Dreams (Part 1)**, Vanderbeek 231  
**Next**, Peil 191  
**Nicaragua: From the Mountains to the Bunker**, Tellez and Piottter 226  
**Night With Gilda Peck, A**, McDowell 164  
**Nightcats**, Brakhage 25  
**Nightclub Memories of Havana in Queens**, Goldsmith 93  
**Nightmare Series**, Brakhage 32  
**Nimbus**, Doberman 69  
**Nine O'Clock News**, McLaughlin, Dan 166  
**9 Years Behind the Wheel**, Jones 129  
**1970**, Bartlett 14  
**1933**, Wieland 246  
**98.3 Khz: (Bridge at Electrical Storm)**, Razutis 198  
**No and Ambition**, Maliga 163  
**No Dogs Allowed**, Wiedemann 245  
**No Family Pictures**, Irwin 121  
**No Left Turn**, Varela 233  
**No Sir**, Orison, Land 147  
**No Thanksgiving for Red**, Demetrios 65  
**Nocturnal Immaculation, The**, Kuchar 146  
**Nocturnal Omission**, Block 24  
**Nodes**, Brakhage 35  
**Noh Tiger**, Blair 21  
**Non Catholicism**, Hindle 114  
**Nonna**, Palazzolo 189  
**North Beach**, Hills 112  
**North Beach 2**, Hills 112  
**Nose, The**, Lester 151  
**Nosferatu (Eine Symphonie Des Grauens/A Symphony Of Terror)**, Murnau 254  
**Not a Music Video**, Merritt 169  
**Not Much Time**, Pierce 194  
**Not Quite Right**, Michalak 172  
**Not Yet**, Forney 83  
**Note to Poll**, Levine, S. 153  
**Notes on the Circus**, Mekas, J. 167  
**Notes**, Merritt 168  
**N:O:T:H:I:N:G**, Sharits, P. 211  
**Nothing Happened This Morning**, Bienstock 21  
**November 1978**, Varela 232 9  
**November Sketches**, Fergus 80  
**Now, The**, Beeson 18  
**Now This**, Ross 205  
**Noyes**, Gordon 94  
**Nude Study**, Walsh 237  
**Nudes (A Sketchbook)**, McDowell 165  
**Nuptiae**, Broughton 42  
**N.Y.C.**, Brakhage 31  
  
**O**, Palazzolo 187  
**O (Circle)<sup>2</sup>**, McGowan, M. 165



- O Kanada**, Razutis 200  
**Object Conversation**, Glabicki 93  
**Observance**, Turkle 227  
**Odessa Steps**, Shepard 214  
**Odyssey**, Hershey 111  
**Off-Handed Jape, The**, Nelson, R. 180  
**Off the Pig**, Single Spark Films 216  
**Offon**, Bartlett 13  
**Oh**, Vanderbeek 231  
**Oh Dem Watermelons**, Nelson, R. 179  
**Oh Life, a Woe Story, The A-test News**, Brakhage 26  
**Old Argument on MacDougal Street**, Irwin 121  
**Old House, Passing, The**, Jordan 131  
**Olives**, Forney 83  
**Omaha Nebraska**, Forney 83  
**On Castro Street**, Barbieri 13  
**On Strike**, Single Spark Films 216  
**On the Corner**, Hudina 119  
**On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and Its Relation To The Unconscious, Or Can The Avant-Garde Artist Be Whole?**, Land 148  
**On the Problem of the Autonomy of Art in Bourgeois Society, or Splice**, Razutis 200  
**Once a Face**, Michalak 172  
**Once Upon a Time**, Jordan 132  
**One & The Same**, Freude and Nelson 84, 178  
**One Day**, Szirtes 224  
**One Frame Duration**, Iimura 121  
**One Minute Movies**, Ralph Records 197  
**One Night a Week**, Kuchar 146  
**One 1978**, Rayher 197  
**One Romantic Adventure of Edward, The**, Jordan 129  
**One Second in Montreal**, Snow 217  
**One Woman Waiting**, Massarella 163  
**Oneers, The**, Kuchar 146  
**Only the Beginning**, Single Spark Films 216  
**Oobleland**, Ungerer 228  
**Open Letter, An**, Focus Pocus Film Squad 82  
**Optic Nerve**, Hammer 108  
**Orange**, Johnson 128  
**Orb**, Jordan 131  
**Organic Vampire, The**, deGrasse 64  
**Ornamentals**, Child 50  
**Oroboros**, Buchbinder 45  
**Orpheus Underground**, Goldsmith 93  
**Other**, Brakhage 33  
**Other Reckless Things**, Lipzin 159  
**Other Side, The (El Otro Lado)**, Lyon 161  
**Our Lady of the Sphere**, Jordan 131  
**Our Trip**, Hammer 106  
**Oyster Bar**, Bastajian 15  
  
**Pacific Far East Line**, Child 50  
**Pacific Time**, Hock 116  
  
**Pacific 231**, Mity 257  
**Pagan Rhapsody**, Kuchar 144  
**Palimpsest & Palimpsest II**, Rayher 198  
**Palimpsest III**, Rayher 198  
**Palimpsest Periplum**, Henry 111  
**Panels for the Walls of the World**, Vanderbeek 231  
**Parades and Changes**, Halprin 103  
**Paradise Now**, Safran 206  
**Parcelle**, Lowder 258  
**Parents' Visit**, Hudina 118  
**Parisian Blinds**, Hammer 107  
**Park**, Petrochuk 194  
**Particles in Space**, Lye 160  
**Pasht**, Brakhage 27  
**Passed**, Savage-Lee 207  
**Passing Through**, Varela 234  
**Pasteur**, Hindle 115  
**Pastoral D'Ete**, Hindle 114  
**Pat's Birthday**, Breer, R. 38  
**Path, The**, Myers 174  
**Path of Cessation**, Fulton 87  
**Pause!**, Kubelka 143  
**Pawkedee of the Mighty**, White, T. 245  
**Payment of Teresa Videla, The**, Caldararo 47  
**P.C.T.F.**, deGrasse 63  
**Peace March**, Reveaux 200  
**Peace O' Mind**, Filippo 80  
**Peace Pickets Arrested for Disturbing the Peace**, Henny 110  
**Peaceable Kingdom**, Brakhage 29  
**Peaches and Cream**, Levine, C. 151  
**Pearl and Puppet**, Jacoby 124  
**Pearl Diver**, Hammer 108  
**Pearlfishers and Peopleteachers**, Szirtes 224  
**Peking Dates**, Savage 207  
**Penguin Comes to Call, A**, Savage 207  
**People**, Lipton 156  
**People's Park**, Single Spark Films 216  
**Perils**, Child 50  
**Periodic Vibrations in an Elastic Medium**, Lipzin 157  
**Peripetela 1**, Child 50  
**Peripetela 2**, Child 50  
**Perisphere**, Singer 216  
**Permian Strata**, Conner 55  
**Permutations and Combinations**, Elder 75  
**Persephone**, Osborn 186  
**Persistence**, Rayher 198  
**Perspectives: A Dance Portrait**, Schiappacasse 208  
**Petit Mal**, Bromberg 40  
**Petrified Dog, The**, Peterson 192  
**Peyote Queen**, De Hirsch 65  
**Phantasy, The**, Peil 191  
**Phantom of the Opera, The**, Julian 254  
**Phenix**, Zdravic 250  
**Phill and Jean**, Barbieri 13  
**Phoebe and Jan**, Wallin 235  
  
**Phone/Film Portraits**, Angerame 8  
**Photo Spot**, Razutis 200  
**Piano/Music**, Sherman 215  
**Picking Up the Pieces/3 Mis-Takes**, Kobland 139  
**Pictures for Barbara**, Hammer 106  
**Piece Mandala/End War**, Sharits, P. 211  
**Pierre Vallieres**, Wieland 246  
**Pig Power**, Single Spark Films 216  
**Pilot**, Blair 21  
**Pink Roll**, Szirtes 224  
**Place Between Our Bodies, The**, Wallin 235  
**Place Mattes**, Hammer 108  
**Plagiarism**, Hills 113  
**Planned Obsolescences**, Wendt 241  
**Plaster**, Hudina 119  
**Pleasure Garden, The**, Broughton 42  
**Plumb Line**, Schneemann 208  
**Pneuma**, Dorsky 71  
**Poemfield No. 2**, Vanderbeek 231  
**Poemfield No. 5**, Vanderbeek 231  
**Political Chicago**, Palazzolo 190  
**Polyphemus**, Osborn 186  
**Pond and Waterfall**, Hammer 107  
**Pools**, Hammer 106  
**Poor Young People**, Ebersole 74  
**Popcorn Obstacles**, Michalak 172  
**Popcorn Trailers**, Quinn 196  
**Pornografolles**, McDowell 164  
**Porter Springs**, Hills 112  
**Porter Springs 2**, Hills 112  
**Porter Springs 3**, Hills 112  
**Portrait**, Bridgers/Musiek 40  
**Portrait**, Deitch 65  
**Portrait of Becky**, Varela 232  
**Portrait of 4 Women**, Conner 53  
**Portrait of Ivan Majdrakoff**, Wong 248  
**Portrait of Ramona**, Kuchar 144  
**Portrait of the Poet as James Broughton, Part One**, Schofill 209  
**Portrait One, Earl James Barker**, Bodien 24  
**Portrait Two, The Young Lady**, Bodien 24  
**Portraits, Part 1**, Michalak 172  
**Portrayal/Near Site**, Levine, S. 153  
**Portrayal/Sherill Kaye**, Levine, S. 153  
**Potemkin (Battleship Potemkin/Bronenosets Potyomkin)**, Eisenstein 255  
**Potted Psalm, The**, Peterson 192  
**Power of the Press, The**, Kuchar 146  
**Powerman**, Lipton 155  
**P.P. 1, Deitch 65 Prefaces**, Child 50  
**Prehistoric Mish-Mash**, Gregory 97  
**Prelude**, Kirby 136  
**Prelude: Dog Star Man**, Brakhage 27  
**Prescription in Blue**, Kuchar 146  
**Presence, The**, Brakhage 29  
**Presence of the Goddess, The**, Baldwin 12  
**Present Tense**, Walsh 237



**Presents**, Snow 217  
**Preview**, Murphy 174  
**Print Generation**, Murphy 174  
**Prism**, Savage-Lee 207  
**Process, The**, Brakhage 29  
**Promise Her Anything but Give Her the Kitchen Sink**, Freude 84  
**Prothalamion**, Ball 12  
**Psychosynthesis**, Hammer 104  
**Pterodactyl**, Pearson 191  
**Puce Moment**, Anger 4  
**Purity, and After**, Brakhage 32  
**Purple Pirate Blues**, Petrochuk 194  
**Putting the Babies Back**, White, N. 245  
**Putzo**, Angerame 5  
  
**Quick Billy**, Baillie 12  
**Quickie, A.**, Kortz 139  
**Quiet Afternoon With Strangers, A**, Turkle 227  
**Qulxote**, Baillie 11  
  
**R**, Beauvais 16  
**Rabbit's Moon**, Anger 5  
**Radiation**, White, J. 244  
**Radio Adios**, Hills 113  
**Rain (Regen)**, Ivens and Franken 257  
**Raindance**, Lawder 149  
**Ralph's Busy Day**, Cohen 52  
**Ransom Note**, Lester 151  
**Rape**, Elam 74  
**Raps and Chants, Part I**, Levine, S. 153  
**Raps and Chants, Part II**, Levine, S. 153  
**Rate of Change**, Brand 37  
**Ray Gun Virus**, Sharits, P. 211  
**Reaching for the Moon**, Varela 232  
**Reading Sketch**, Tartaglia 224  
**Real Italian Pizza**, Rimmer 201  
**Reason to Live, A**, Kuchar 145  
**Reasons to Be Cheerful, Part Three**, Lewis 154  
**Recital**, Beroes 19  
**Recreation**, Breer, R. 37  
**Recuerdos De Flores Muertas**, Varela 233  
**Red Africa**, White, D. 243  
**Red/Green**, McLaughlin, Dan 166  
**Red Shift**, Nelson, G. 179  
**Red Swing**, Pierce 194  
**Reflections on Black**, Brakhage 25  
**Refrain**, Razutis 200  
**Regen (Rain)**, Ivens and Franken 257  
**Regeneration**, Lawder 149  
**Regitel Training at Bullock's**, Darbonne 60  
**Relatively Posed**, Maliga 162  
**Relativity**, Emshwiller 76  
**Relax Your Mind**, Giorgio 91  
**Released**, Schaaf 208  
**Rembrandt, etc., and Jane**, Brakhage 31  
**Remedial Reading Comprehension**, Land 147

**Reminiscence**, Fergus 80  
**Reminiscence of a Journey to Lithuania**, Mekas, J. 167  
**Report**, Conner 56  
**Requiem**, Cummins 58  
**Resistance, The**, Henny 110  
**Restless**, Zdravic 252  
**Resurrected Fields**, Jesionka 127  
**Revermity**, Ross 205  
**Return, The**, Brakhage 31  
**Return, The**, Peil 191  
**Returning the Shadow**, Holmes 118  
**Returns to Mexico**, Jones 128  
**Revelation of the Foundation**, Lipton 156  
**Revolution**, Merritt 169  
**Revolution, The**, Haslanger 109  
**Rhythm**, Lye 160  
**Ricky and Rocky**, Palazzolo 188  
**Riddle of Lumen, The**, Brakhage 29  
**Right Eye/Left Eye**, Lipzin 160  
**Right On (Ceremony Of Us)**, Halprin 103  
**Rime of the Ancient Mariner, The**, Jordan 132  
**Ring Masters, The**, Lerman 149  
**Ritual Re-Enactment of Childhood Memories/A Time Machine**, Lerman 150  
**Rituals**, Cutaia 58  
**River of Stars**, Wood 249  
**Riverbody**, Severson (Parker) 210  
**Roadfilm**, Lawder 149  
**Robert Having His Nipple Pierced**, Daley 59  
**Rock Springs**, Beveridge 19  
**Rock/String**, Sherman 215  
**Role of the Observer, The**, Irwin 121  
**Roller Coaster/Reading**, Sherman 215  
**Rollerskaters**, Varela 233  
**Roman Numeral Series, I-IX**, Brakhage 32-33  
**Romance Novel**, Varela 233  
**Ron Amok (Dog Party)**, Wendt 242  
**Rondo**, Kessler 135  
**Ronnie**, McDowell 164  
**Room List**, Moore 172  
**Roseblood**, Couzin 57  
**Rosie Radiator**, Taylor 225  
**Roslyn Romance (Is It Really True?)**, Baillie 12  
**RR**, Brakhage 34  
**Rubber Cement**, Breer, R. 38  
**Ruby Red**, Hudina 118  
**Rue Des Teinturlers**, Lowder 258  
**Runaway**, Lawder 148  
**Runner**, Creston 58  
**Runs Good**, O'Neill 185  
  
**'S No Dance**, White, D. 244  
**Sacred Art of Tibet, The**, Jordan 131  
**Sagittarius V**, Lerman 149  
**Sailboat**, Wieland 246

**Saint Flourmoy Lobos-Logos and the Eastern Europe Fetus Taxing Japan Brides In West Coast Places Sucking Alabama Air**, Hindle 115  
**Salvation of Professor Bizarrov**, deGrasse 64  
**Salome**, Brakhage 33  
**Salve**, Couzin 58  
**Sambhoga-Kaya**, Angerame 7  
**Same Difference**, Wong 249  
**San Francisco Diary**, Varela 232  
**San Francisco Diary '79**, Guttenplan 102  
**Sandwoman's Moon**, Doberman 68  
**Sanguine Memories**, Carolfi 48  
**Sans Titre**, Beauvais 16  
**Sappho**, Gutman 101  
**Sappho**, Hammer 106  
**Sarafree**, Levine, S. 152  
**Sasquatch Among Us**, Wendt 241  
**Satan's Guru**, deGrasse 64  
**Saugus Series**, O'Neill 185  
**Saul's Scarf**, Levine, S. 152  
**Sausage City**, Beckett 17  
**Saving the Proof**, Holmes 116  
**Scanning**, Glabicki 91  
**Scenes De La Vie Francalse: Avignon**, Lowder 258  
**Scenes De La Vie Francalse: La Clotat**, Lowder 258  
**Scenes De La Vie Francalse: Paris**, Lowder 258  
**Scenes From Under Childhood, Sections 1-4**, Brakhage 27-28  
**Schizophrenia of Working for War**, Henny 111  
**Schwechater**, Kubelka 142  
**Schmeerguntz**, Nelson, G. 177  
**Schubert's Lantern**, Weisman 240  
**Schwarzhuhnbraunhuhnscwarzhuhnweiss-huhnrothhuhnweiss Oder Put-Putt**, Nekes 177  
**Science Fiction**, Murphy 174  
**Scissors**, Dewdney 66  
**Scorpio Rising**, Anger 4  
**Scotty and Stuart**, Sherman 215  
**Scratches, Inc.**, Angerame 5  
**Screen, Projector & Film**, Wong 249  
**Screening's Logo**, Focus Pocus Film Squad 81  
**Sculpture of Ron Boise, The**, Auslander 11  
**Sea Space**, Farley 78  
**Sean**, Arlyck 8  
**Searching for the Trigger**, Michalak 172  
**Seashore**, Rimmer 201  
**Seasound**, Dvorak 72  
**Secondary Currents**, Rose 204  
**Secret of Quetzalcoat**, Pearson 191  
**Secrete of Life, The**, Faccinto 77  
**Sections for Screen, Performers and Audience**, Lerman 150  
**Secto and the Seconaut**, Connor 57  
**Selective Service System**, Haack 102  
**Senator's Daughter**, Cutaia 59  
**Sequels in Transfigured Time**, Razutis 199  
**Serene Velocity**, Gehr 88



- Serial Metaphysics**, Dixon 67  
**Serpent**, Bartlett 14  
**Seven Days**, Welsby 241  
**Seven Portraits**, Lieber 154  
**17 Reasons Why**, Dorsky 71  
**77**, Breer, R. 38  
**Seventy-Six at Home**, Glabicki 91  
**7362**, O'Neill 185  
**Sevin Goes to School**, Sears 210  
**Sevom Cigam**, Wiedemann 245  
**Sexual Chicago**, Palazzollo 190  
**Sexorcist**, Cutaia 59  
**Sexual Meditation No. 1: Motel**, Brakhage 33  
**Sexual Meditation: Faun's Room, Yale**, Brakhage 29  
**Sexual Meditation: Hotel**, Brakhage 29  
**Sexual Meditation: Office Suite**, Brakhage 29  
**Sexual Meditation: Open Field**, Brakhage 29  
**Sexual Meditation: Room With View**, Brakhage 29  
**S.F. to L.A.**, Beveridge 20  
**Shade**, Grenier 98  
**Shades of Meaning**, Moore 172  
**Shadow Line, The**, Merritt 169  
**Shadow of Doubt**, Varela 233  
**Shadowgraph**, Dobson 70  
**Shadowplay**, Jenkins 127  
**Shaman Psalm**, Broughton and Singer 44  
**Shameless**, Faccinto 77  
**Sharon and the Birds on the Way to the Wedding**, Kirby 136  
**She Is Away**, Elder 75  
**Shift**, Gehr 88  
**Shirley Hall Studio**, Quinn 196  
**Shmatch II**, Levine, S. 153  
**Shmatch III**, Levine, S. 153  
**Shooting Guns**, Levine, C. 151  
**Shooting Star**, Freude 84  
**Shores of Phos: A Fable, The**, Brakhage 29  
**Short Films**, Varela 233  
**Short Films 1975, 1-10**, Brakhage 30  
**Short Films 1976**, Brakhage 31  
**Show and Tell**, Lipton 155  
**Show Leader**, Baillie 11  
**Shower**, Kortz 139  
**SI See Sunni**, Levine, C. 151  
**Slamese Twin Pinheads**, McDowell 164  
**Sibling Arrival**, Plays 196  
**Sidereal Passage**, Cohen 52  
**Sidewinder's Delta**, O'Neill 186  
**Sifted Evidence**, Gruben 99  
**Sign Language**, Jenkins 127  
**Signal: Germany on the Air**, Gehr 89  
**Silent Cry, The**, Dwoskin 74  
**Silent Reversal**, Hock 115  
**Sincerely**, Kirby 136  
**Sincerity I**, Brakhage 29  
**Sincerity II**, Brakhage 20  
**Sincerity III**, Brakhage 32  
**Sincerity IV**, Brakhage 33  
**Sincerity V**, Brakhage 33  
**Single Fathering**, Taylor 225  
**Sirlus Remembered**, Brakhage 26  
**Sisters!**, Hammer 103  
**Sitting**, Ball 12  
**Situations of Displacement**, Petrochuk 193  
**Siva**, Levine, C. 152  
**Six Films**, McLaughlin, Dan 166  
**6 Films: Colored Rain, Emerging Figure, TV Playland, A Neon Crescent, Ghost Town 1974, Bent Light**, Varela 232  
**Six Loop-Paintings**, Spinello 219  
**6 to 8 AM**, Merritt 168  
**69**, Breer, R. 38  
**69° a lb.**, Wong 248  
**Skating**, Sherman 215  
**Skein**, Brakhage 30  
**Sketches**, Brakhage 31  
**Sketches**, Varela 233  
**Skulduggery**, Vanderbeek 230  
**Sky Blue Water Light Sign**, Murphy 173  
**Sky Pirate, The**, Meyer 170  
**Skyworks, The Red Mile**, Wilchusky 247  
**Skyworks, Wind & Fire**, Wilchusky 247  
**Sleeping Dogs (Never Lie)**, O'Neill 186  
**Sleepwalk**, Wallin 235  
**Sliced Light**, Singer 216  
**Slide Show**, Lester 151  
**Silpstream**, Osborn 186  
**Slulce**, Brakhage 32  
**Small Events**, Merritt 168  
**Smile & Relax**, Ziebel 253  
**Sneakin' and Peakin'**, Palazzollo 188  
**Snow**, Malone 163  
**Snowsound**, Dvorak 73  
**So Is This**, Snow 218  
**Soc. Sci. 127**, Lyon 161  
**Soft Fiction**, Strand 222  
**Soft Shoe**, Fisher 81  
**Software/Head Title**, Razutis 200  
**Sol**, Brakhage 30  
**Solidarity**, Wieland 247  
**Solstice**, Ungerer 229  
**Soma**, Davis 62  
**Some Exterior Presence**, Child 49  
**Some Phases of an Empire**, Fonoroff 82  
**Sonata for Pen, Brush and Ruler**, Spinello 218  
**Sonatina & Fugue**, Burckhardt 46  
**Song**, Taylor 225  
**Song of the Godbody**, Broughton 44  
**Songs 1-7**, Brakhage 33  
**Songs 8-14**, Brakhage 33  
**Songs 16-22**, Brakhage 34  
**Songs 24, 25 and 26**, Brakhage 34  
**Song 28 and Song 29**, Brakhage 34  
**Songs for Swinging Larvae**, Ralph Records 197  
**Soothing the Bruise**, Bromberg 40  
**Sophie's Place**, Jordan 133  
**Sorted Details**, Wright 250  
**Sosome**, Ross 205  
**Sound and Vision, Station to Station**, Moore 172  
**Sound of Chartreuse, The**, Levine, C. 152  
**Sound of One**, Bartlett 14  
**Sound Stills**, Hudina 118  
**Soundtrack**, Spinello 218  
**Southwestern Diaries**, Varela 232  
**Souvenirs**, Carolfi 49  
**Spacecut**, Nekes 177  
**Spark of Being, A**, Triman 226  
**Sparkgap**, Lerman 149  
**Speak Up, Uncle Sam Is Hard of Hearing**, Cohen 52  
**Speed of Light**, Hansen 108  
**Spend It All**, Blank 22  
**Spherical Space No. 1**, Vanderbeek 230  
**Spin Me Round & Shake Well**, Nigrin 184  
**Spiral**, Breer, E. 37  
**SpiritMatters**, Rose 204  
**Spring Reel**, Varela 233  
**Square Inch Field**, Rimmer 200  
**Sprout Wings and Fly**, Blank 23  
**St. Rube**, Jones 128  
**Stald Pool**, Wendt 242  
**Stained Picture**, Dobson 70  
**Stairway to the Stars**, Safran 206  
**Stan and Jane Brakhage**, Varela 232  
**Stand Up and Be Counted**, Freude 84  
**Star Film**, Levine, S. 152  
**Star Garden**, Brakhage 30  
**Star Spangled Banner**, McLaughlin, Dan 166  
**Starlight**, Fulton 86  
**Stars Are Beautiful, The**, Brakhage 30  
**Start Day Song**, Quinn 196  
**Starting in the Middle of the Day We Drink Our Politics Away (News)**, Cameron 47  
**Steps**, Levine, C. 152  
**Still Life**, Baillie 11  
**Still Life**, Gordon 94  
**Still Life No. 1: Cherries**, Rayher 198  
**Still Life With Barble**, Klutinis 138  
**Still Life With Woman and Four Objects**, Sachs 205  
**Still Motion**, Rayher 198  
**Stinkybutt**, McDowell 164  
**Still Lives**, Hock 115  
**Stone Circles**, Hammer 107  
**Stoned Adventure**, McLaughlin, David 167  
**Storming the Winter Palace**, Razutis 199  
**Story of a Man (Going Down in Flames)**, Lipton 156  
**Story of Mothers and Daughters, The**, Maliga 163  
**Straight to Hell!**, Ross 205  
**Stratum Lucidum**, Levy 154



# S:REAM:S:S:ECTION:S:ECTION:S:S:ECTIONED,

Sharits, P. 212  
**Street of the Sardine**, Lothar 160  
**Streets**, Ellis, C. 75  
**Streetwalker and the Gentleman, The**, Cohen 52  
**Stripe Tease**, Nigrin 181  
**Stripsfilm**, Petrochuk 193  
**Struggle of the Meat, The**, Severson (Parker) 210  
**Studies in Chronovision**, Hock 115  
**Study in Diachronic Motion**, Rose 203  
**Subpoena for Sabine**, Jones 128  
**Suburb**, Szirtes 223  
**Summertime**, Klein 137  
**Summerwind**, Dorsky 71  
**Sun's Gonna Shine, The**, Blank 23  
**Sunday on Your Knees, A**, Darbonne 60  
**Sunhopsoon**, Zdravic 250  
**Sunshine Sisters, The**, Kuchar 145  
**Sunstone**, Emshwiller 77  
**Super-Artist, Andy Warhol**, Torbet 226  
**Super 8mm Films**, Brakhage 31  
**Super 8 Notebook 1-7**, Varela 234  
**Super-Impositions**, Vanderbeek 231  
**Super Weapon, The**, Cameron 48  
**Superdyke**, Hammer 104  
**Surfacing on the Thames**, Rimmer 201  
**Surprised**, Wright 249  
**Sweet and Sour**, Faccinto 77  
**Sweet Dreams**, Freude 84  
**Sweet Land of Liberty**, Klein 137  
**Sweet Love Remembered**, Elder 75  
**Swimming Stone**, Fulton 87  
**Swing Low Sweet Charlot**, Giorgio 91  
**Swiss Army Knife With Rats and Pigeons**, Breer, R. 39  
**Symmetricks**, Vanderbeek 231  
**Symphonie Diagonale**, Eggeling 257  
**Symphony for a Sinner**, Kuchar 146  
**Symphony of Terror, A (Nosteratu)**, Murnau 254  
**Sync Touch**, Hammer 106  
**Syntax**, Export 77  
**Syntax**, Haslanger 108

**T. and the small picture frame**, Weisman 240  
**Tails**, Sharits, P. 213  
**Take Off**, Nelson, G. 179  
**Take the 5:10 to Dreamland**, Conner 56  
**Tal Farlow**, Lye 160  
**Talking Heads/War of the Worlds**, Varela 233  
**Tall Grass**, Wallin 236  
**Tanka**, Lebrun 149  
**Tasmanian Devil, The**, Ungerer 228  
**Tattooed Man, The**, De Hirsch 65  
**Tea for Two**, Wong 248  
**Tear/Or**, Levine, S. 152  
**Temporary Arrangements**, Kortz 139  
**Temps De Metre**, Beauvais 16

**10 X 17**, Angerame 5  
**Ten Second Film**, Conner 56  
**Tender Images**, Arledge 8  
**Termination**, Baillie 11  
**Terrain Vague**, Nigrin 184  
**Terrible Mother, The**, Ungerer 229  
**Terror Trail**, Pearson 191  
**Testament**, Broughton 43  
**Testament**, deGrasse 64  
**Text of Light, The**, Brakhage 30  
**Thanatopsis**, Emshwiller 75  
**Theater Piece**, Sherman 215  
**These Are the Directions I Give to a Stranger**, Pierce 194  
**They Who Touch**, Peil 191  
**Thief of Sydney, The**, Zoates 253  
**Thigh Line Lyre Triangular**, Brakhage 26  
**Thimble Theatre**, Jordan & Cornell 134  
**Think Tank**, Lerman 150  
**Third Book of Exercises, The**, Lerman 150  
**3rd Degree**, Sharits, P. 214  
**Third Reich and Roll**, Ralph Records 197  
**37-73**, Myers 176  
**30 Years Ago They Didn't Talk About Kissing**, Maliga 162  
**This Is It**, Broughton 43  
**This Is Jennifer**, Giorgio 91  
**This Is Montage**, Fisher 81  
**Thot-Fal'n**, Brakhage 32  
**Thought Dreams**, Linkevitch 155  
**Three Bits of Comic Relief Without Humans**, Savage 207  
**Three Books of Bizarrov, The**, deGrasse 65  
**3 by Cornell**, Jordan and Cornell 134  
**Three By Three**, Salvo 206  
**Three Comedies by Jerrold Peil**, Peil 191  
**Three Films: Bluewhite, Blood's Tone, Veln**, Brakhage 27  
**3 Films: Green Light, Becky's Eye, Leaves of Glass**, Varela 232  
**3 Films: Kurt Kren, Stan and Jane Brakhage, Portrait of Becky**, Varela 232  
**3 Films: Recuerdos De Flores Muertes, Forest Lawn, In the Flesh**, Varela 233  
**3 Films by Lyle Pearson 191 Three Masked Pieces**, Merritt 168  
**3 More by Cornell**, Jordan and Cornell 134  
**Three Sages of Baily Bunlon, The**, Wellington 240  
**Three Voices**, Kirby 136  
**Thumbnail Sketches**, Griffin 99  
**Thundercrack**, McDowell 165  
**Ticket Home, A**, Angerame 6  
**Tides**, Greenfield 96  
**Ties That Bind, The**, Friedrich 86  
**Tightrope**, Dixon 68  
**Till My Head Caves In**, Ross 205  
**Time Offed**, Wendt 241

**Time Passes**, Perkins 192  
**Time River**, Metzgar 169  
**Time to Go to Work**, Levine, S. 153  
**Times For**, Dwoskin 73  
**Tintinnabula**, Wiedemann And Blau 246  
**Titles**, Block 24  
**Tits & Ass**, Bates 16  
**To Parsifal**, Baillie 11  
**Together**, Broughton And Singer 44  
**Tompkins Park**, Cohen 51  
**Too Young**, Sher 215  
**Tools of Ignorance, The**, Osborne 186  
**Tortured Dust**, Brakhage 35  
**Totem**, Emshwiller 76  
**Touch Tone Phone Film**, Brand 36  
**T.O.U.C.H.I.N.G.**, Sharits, P. 211  
**Tourist**, Hammer 108  
**Tower**, Forney 83  
**Traces**, Rayher 198  
**Tracy's Family Folk Festival**, Brand 37  
**Traffic in Rhythm Logic**, McGowan, M. 165  
**Tragedia**, Brakhage 31  
**Trailer for The Angry God**, deGrasse 64  
**Train Movie**, Ellis, C. 75  
**Training, The**, Sher 215  
**Trans-It**, Safran 206  
**Transcribed Toxicosis**, Wendt 242  
**Transformation of Persephone, The**, Goldsmith 93  
**Transformations on a Soho Street**, Parent 190  
**Transparency**, Gehr 88  
**Transport**, Greenfield 96  
**Tree Film**, Sherman 215  
**Trepanations**, Lipzin 159  
**Trial Balloons**, Breer, R. 39  
**Tribal Home Movie No. 2**, Sears 209  
**Tribute**, Farley 80  
**Trickfilm 3**, Griffin 98  
**Trilogy**, Wendt 242  
**Trilog: Fisheries, The Rhyme, The Old**, Doberman 68  
**Trio**, Brakhage 31  
**Trio: Magnificat, Diamond & Four Elegies**, Tartaglia 225  
**Trip to the Moon, A**, Melies 257  
**Triptych in Four Parts**, Jordan 129  
**Trivia**, Doberman 69  
**Trixl**, Dwoskin 73  
**Trojan House, A**, Couzin 58  
**Trollstenen**, Nelson, G. 179  
**True Blue and Dreamy**, McDowell 164  
**Trumpet Garden**, Klutinis 138  
**Tung**, Baillie 11  
**Turn to Your Gods Dogs**, Beveridge 20  
**TV Playland**, Varela 232  
**Twelve**, Block 24  
**24 i.p.s.**, Wong 249  
**29: Merci Merci**, Hindle 114



**23rd Psalm Branch: Part I**, Brakhage 32  
**23rd Psalm Branch: Part II**, Brakhage 32  
**Two: Creeley/McClure**, Brakhage 27  
**Two Films I Never Made**, deGrasse 64  
**2 Films: Rollerskaters & Land's End**, Varela 233  
**2 Films: Untitled Super 8 Films & Sketches**,  
 Varela 233  
**2 Films: Zero Age & The Cube**, Varela 233  
**Two Motels (And a Few Other Things)**, Carolfi 48  
**Two Photographers: Wynn Bullock and Imogen  
 Cunningham**, Padula 187  
**Two Rolls**, Varela 232  
**278**, Colmer 53  
**2616**, Ringo 202  
**T.Z.**, Breer, R. 39

**Ubi Est Terram Ooblae?**, Ungerer 228  
**Umatilla '68**, Kish 136  
**Umbra**, Blair 21  
**Un Chien Andalou (Andalusian Dog)**, Bunuel  
 and Dali 255  
**Un Petit Examen**, Dixon 67  
**Uncle Sugar's Flying Circus**, Bass 15  
**Unconscious London Strata**, Brakhage 35  
**Undelivered: No Such Country**, Arlyck 10  
**Undertow**, Girttlian 138  
**Undertow**, Knowland 91  
**Unemployment Portrayal**, Levine, S. 153  
**Unfolding**, Beeson 18  
**Unicorn**, Cameron 47  
**Units Training Film No. 1**, Gaikowski 87  
**Unsere Afrikareise**, Kubelka 143  
**Unstrap Me**, Kuchar 144  
**Untitled**, Gehr 89  
**Untitled**, Varela 233  
**Untitled: Hands**, Fort 83  
**Untitled No. 4-No. 10**, Sharits, G. 210-211  
**Untitled Super 8 Films**, Varela 233  
**Untitled: Three Parts**, Fort 83  
**Up and Atom**, Wendt 241  
**Up and Down The Waterfront**, Burckhardt 45  
**Up the Block One Sunday**, Blau 24  
**U.S. Choice**, Wong 248

**Valentin De Las Sierras**, Baillie 12  
**Valley Fever**, Beroes 19  
**Valse Triste**, Conner 56  
**Vampira: The Passion of**, Linder 155  
**Variations on a 7-Second Loop-Painting**,  
 Spinello 219  
**Variations on a Cellophane Wrapper**, Rimmer 201  
**Vein**, Brakhage 27  
**Venezia**, Zdravic 251  
**Venus**, deGrasse 63  
**Vespucciland the Great and Free**, Ross 205  
**Vestal Theatre, The**, Kaplan 134  
**Vestibule (In 3 Episodes)**, Kobland 138

**Vesuvio**, Zdravic 251  
**Via Rio**, Plays 196  
**Via Sound**, Zdravic 251  
**Video Eyes—Video Ears**, Henny 111  
**Viewmaster**, Griffin 98  
**Vineyard IV**, Fulton 87  
**Visible Inventory Nine: Pattern of Events**,  
 Lipzin 158  
**Visible Inventory Six: Motel Dissolve**, Lipzin 158  
**Vision**, De Bruyn 62  
**Visions of a City**, Jordan 129  
**Visit to Indiana, A**, McDowell 164  
**Visits With God**, Brick 40  
**Visual Essays: Origins of Film**, Razutis 199  
**Vital Interests**, Block 24  
**Vivian**, Conner 56  
**Vocation**, Tartaglia 225  
**Vo/Id**, Beauvais 16  
**Voladores De Papantla**, Varela 234  
**Vormittagsspug (Ghosts Before Breakfast)**,  
 Richter 256  
**Vortex**, Razutis 200  
**Voyeur**, Savage-Lee 207  
**Voyeuristic Tendencies**, Angerame 7  
**Vsi Sveti (All Saints)**, Zdravic 251

**Walt**, Gehr 88  
**Waiting for X to Happen**, White, J. 244  
**Wake, The**, McLuskie 167  
**Walk**, De Bruyn 62  
**Walk That Dog**, Turkle 227  
**War, The**, deGrasse 63  
**Wardour Street**, Whiteside 245  
**Warm Midwestern Bedroom Does Not Matter**,  
 The, Dixon 68  
**Wash It**, Sher 215  
**Washerette, The**, Peil 191  
**Wasteland and Other Stories, The**, Razutis 199  
**Water Circle, The**, Broughton 43  
**Waterbed**, Zdravic 250  
**Watercress**, Beeson 18  
**Waterfall**, Strand 221  
**Watersmith**, Hindle 114  
**Wavelength**, Snow 217  
**Wavings**, Ebersole 74  
**Way to Shadow Garden, The**, Brakhage 25  
**Way", "Which**, Garfield 88  
**We Are the Palestinian People**, Single Spark  
 Films 217  
**We Shall March Again**, Lipton 155  
**Wedding Before Me**, Jenkins 127  
**Wedlock House: An Intercourse**, Brakhage 25  
**Weenie Worm or the Fat Innkeeper, The**,  
 Wiley, D. 247  
**Weir-Falcon Saga, The**, Brakhage 28  
**Well Spent Life, A**, Blank 22  
**Wend-O**, Levine, S. 152

**Wendy**, Ryan 205  
**Werner Herzog Eats His Shoe**, Blank 23  
**Westcliffe Stampede**, Fisher 81  
**Western Diary '75**, Guttenplan 101  
**Western History**, Brakhage 29  
**Western Movements (Four Films by Jeff  
 Stookey)**, Stookey 220  
**Wet**, White, C. 242  
**What**, Connor 57  
**What Angels Dream**, McGowan, B. 165  
**What Are You Thinking, Daddy?**, Wellington 240  
**"What's Inside These Shorts?"**, Sher 215  
**What's This?**, Merritt 168  
**What's Wrong With This Picture**, Land 147  
**Wheeeels No. 1**, Vanderbeek 231  
**When the Ship Comes In**, McLaughlin, David 166  
**Where Did It All Come From? Where Is It All  
 Going?**, Faccinto 77  
**White Bliss Road**, Levy 154  
**White Calligraphy**, Iimura 121  
**White Rose, The**, Conner 56  
**Whitney Commercial**, Pitt 195  
**Who Do You Think You Are?**, Filippo 80  
**Who's Who in the Kook Capital**, Beveridge 20  
**Why Are We Here**, Ralph Records 197  
**Wicked One, The**, Michalak 171  
**Wide Angle Saxon**, Land 147  
**Wieners and Buns Musical**, McDowell 164  
**Wild Night in El Reno**, Kuchar 145  
**Wilderness: A Country in the Mind**, Fulton 87  
**Wildwest Show, The**, Razutis 199  
**Wildwest Suite, The**, Fisher 81  
**Will**, Vanderbeek 231  
**William B. Ide**, Ranberg 197  
**Willie**, Lyon 162  
**Window**, Brakhage 31  
**Window, A**, Perkins 192  
**Window Water Baby Moving**, Brakhage 25  
**Window Wind Chimes Part One**, Grenier 97  
**Windowmobile**, Broughton 44  
**Winter**, Brooks 40  
**Winter Light**, Jordan 133  
**Winter Soldier**, Single Spark Films 217  
**Winter There Was Very Little Snow, The**,  
 Ungerer 230  
**Wintercourse**, Sharits, P. 211  
**Woebegut**, Darbonne 62  
**Wold Shadow, The**, Brakhage 29  
**Woman and the Dress, The**, Kuchar 146  
**Woman When Sacred, The**, Gutman 101  
**Womancock**, Linder 154  
**Women**, Beeson 18  
**Women and Children at Large**, Freude 84  
**Women I Love**, Hammer 104  
**Women Loving**, Hammer 108  
**Women's Rites or Truth Is the Daughter of  
 Time**, Hammer 104



**Wonder Ring, The**, Brakhage 25  
**Word Movie (Fluxfilm 29)**, Sharits, P. 211  
**Working Class Chronicle**, Walsh 237  
**Works on Paper**, Perkins 192  
**Wren's Nest**, Taylor 225  
  
**X**, Grenier 98  
**"X"**, Hammer 104  
**XFilm**, Schofill 209  
**X-People**, Kuchar 146  
**X-Rated Reel**, Cutaia 59  
  
**Yelling Fire**, Rayher 198  
**Yellow Aria**, Bastajian 15  
**Yellow Horse**, Baillie 11  
**Yo Yo Paradise**, Wong 248  
**Yolanda**, Kuchar 146  
**You Are Here—X—Marks the Spot**, Nigrin 184  
**You, Mother**, Holmes 116  
  
**Zane Forbidden**, Wiley, D. 248  
**Zebra**, Hock 115  
**Zeltgeist**, Hollesen 116  
**Zen Guts**, Ringo 202  
**Zero Age**, Varela 233  
**Zero for Conduct (Zero De Conduite)**, Vigo 255  
**Zipper**, Burckhardt 47  
**Zit Life**, Connor 57  
**Zocalo**, Myers 176  
**Zoological Abstracts**, Gerstein 90



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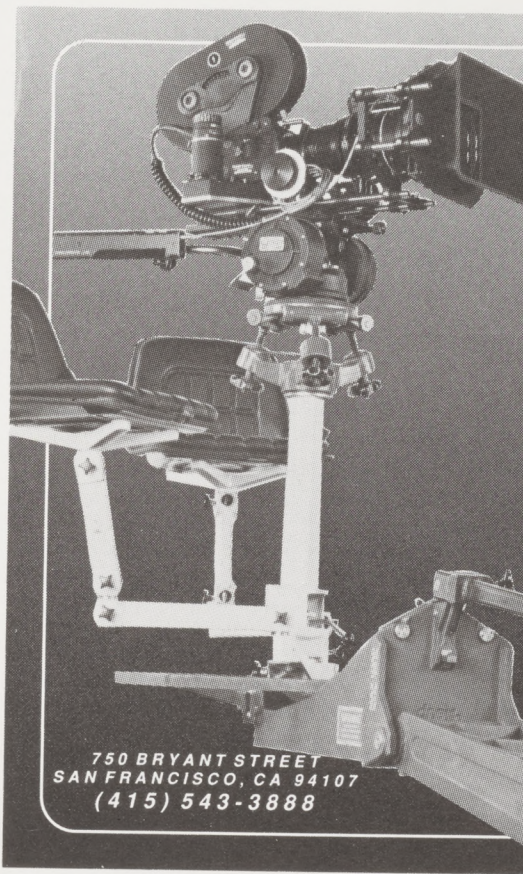
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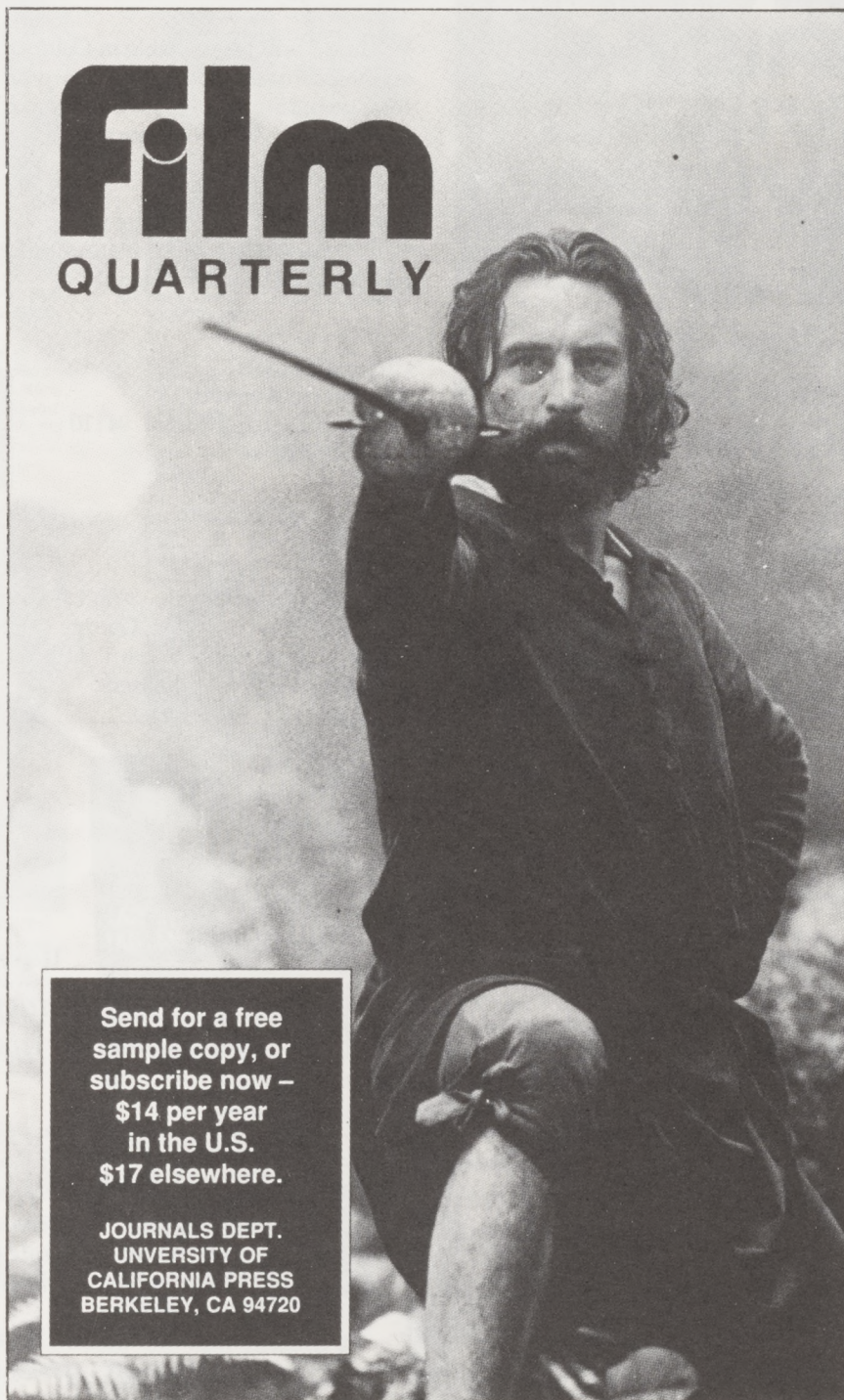


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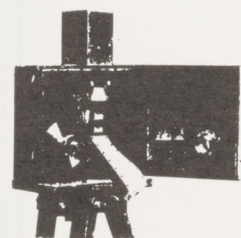
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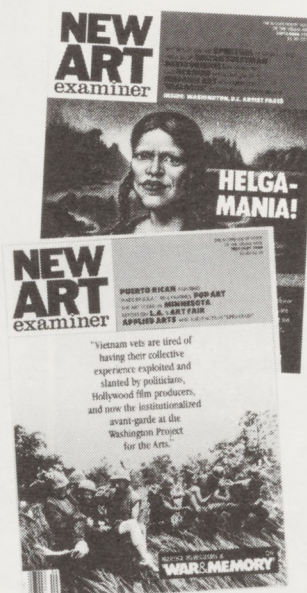
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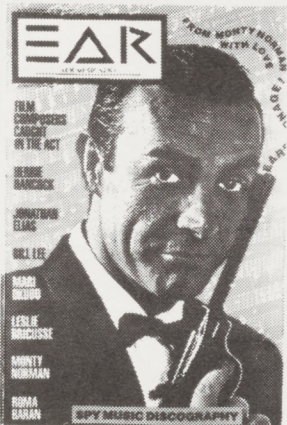
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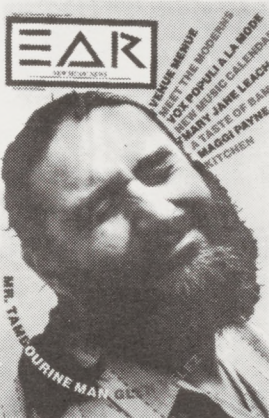


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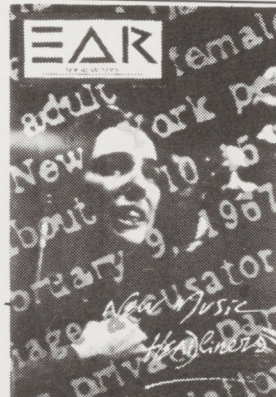


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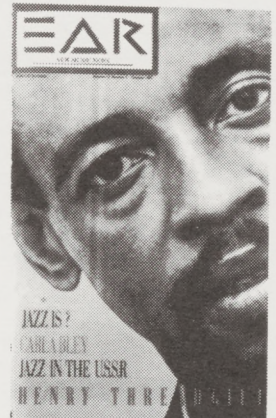


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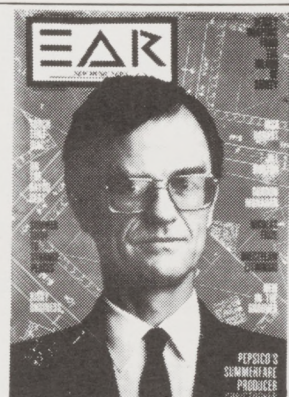


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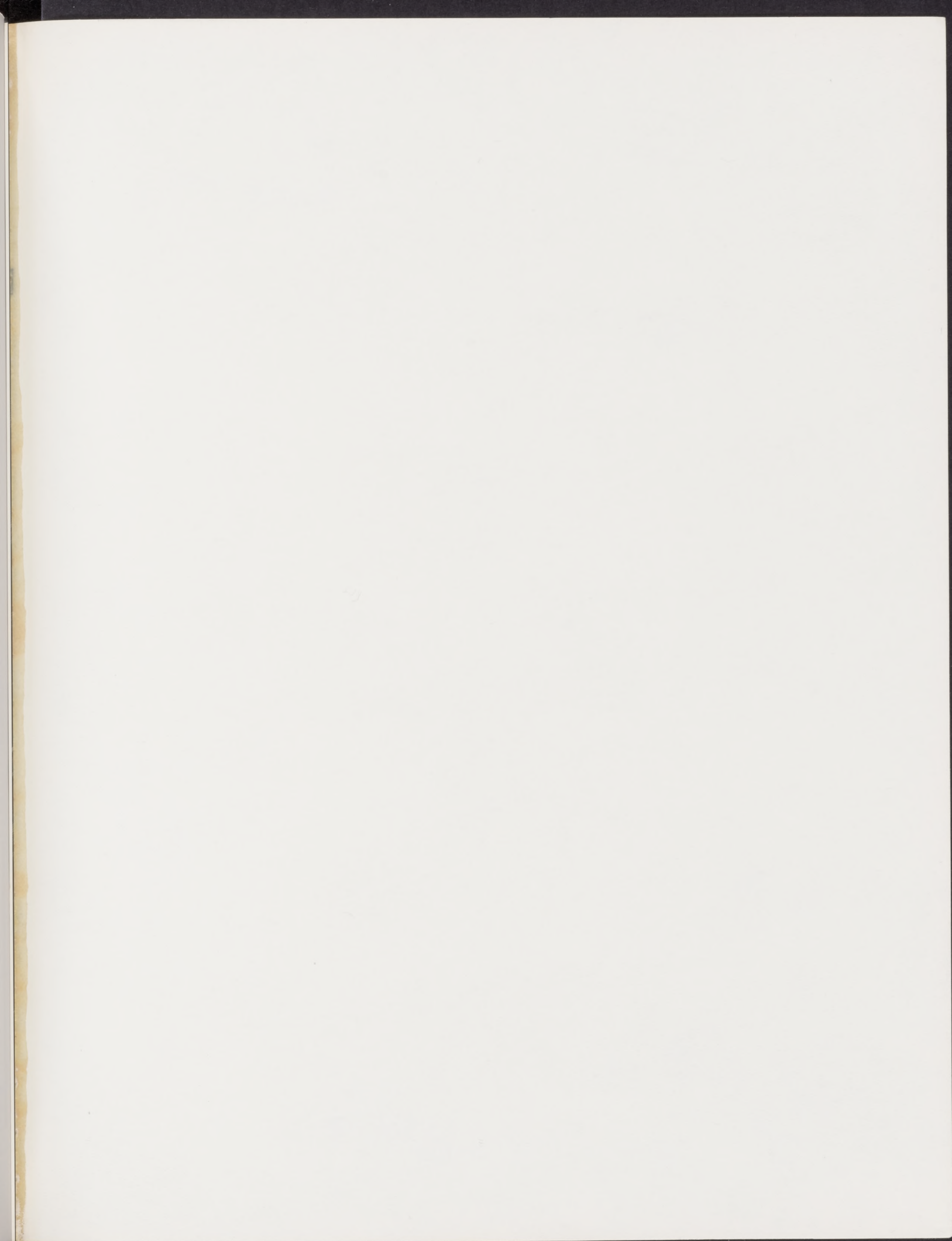
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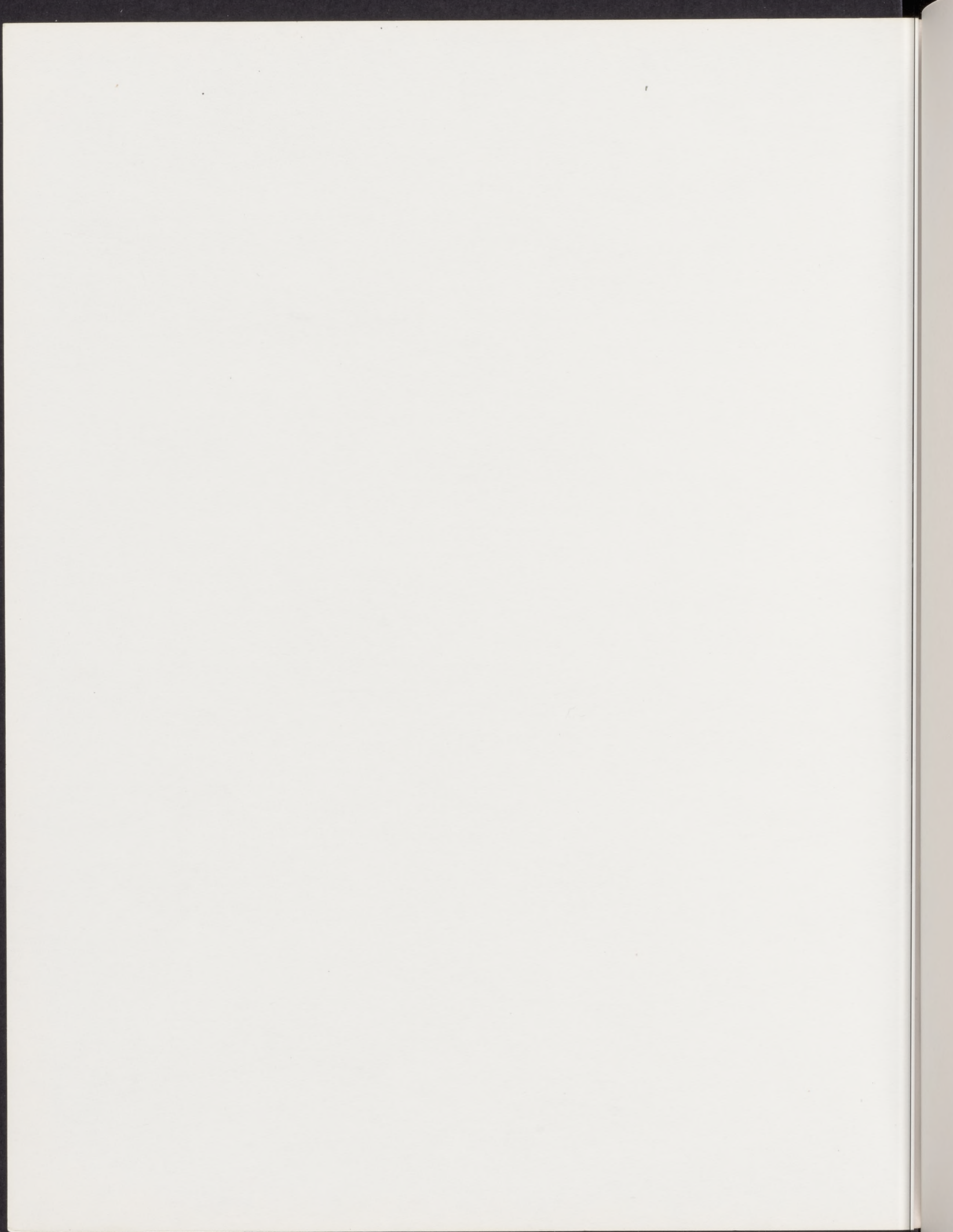


















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